

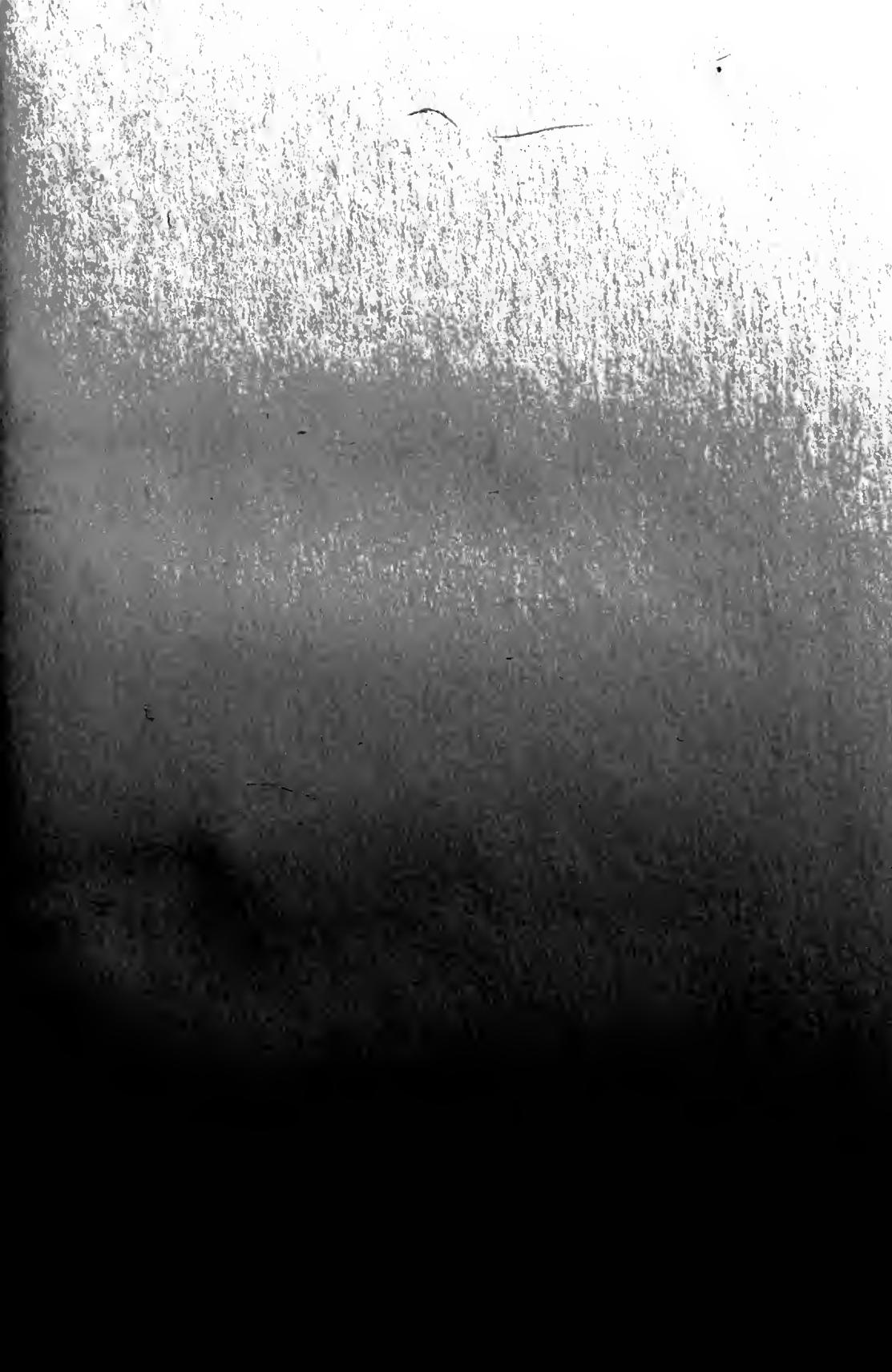
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LIFE OF
MOZART
BY
VICTOR
WILDER



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MOZART

THE STORY OF HIS LIFE AS MAN AND
ARTIST ACCORDING TO AUTHENTIC
DOCUMENTS & OTHER SOURCES
BY VICTOR WILDER

TRANSLATED BY L. LIEBICH, WITH A COMPREHENSIVE BIBLIO-
GRAPHY OF MOZART LITERATURE, BOTH ENGLISH AND
FOREIGN AND A LIST OF HIS COMPOSITIONS.

23 PORTRAITS, FACSIMILES, &c.
NOW GATHERED FROM VARIOUS SOURCES

VOL. II.

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CHAPTER XXIII.

A PEN AND INK SKETCH.—MOZART'S PHYSICAL AND MORAL NATURE.

AT the moment when our hero is about to take up the cares of a household the reader may perhaps be desirous of a closer acquaintanceship with him. And now that Mozart has attained the age of twenty-six, he has alas! but nine more years to live, and up to the day of his death there will be scarcely any alterations in his physiognomy. So, if you please, we will interrupt the course of our narrative for a little while so as to try and catch a glimpse of his features and evoke an idea of his chief characteristics.

There are six authentic portraits of Mozart representing him arrived at manhood. The first painted by della Croce forms part of the big family picture now in the Mozarteum at Salzburg; a lithograph of the second will be found reproduced in Nissen's book; the third, by Lange, Mozart's

brother-in-law, was left unfinished, and the fourth is by Dora Stock, a sister-in-law of the poet, Körner. Of the two remaining likenesses, and according to our opinion, the most characteristic one, is in profile on a medallion executed by Basch, the other, is a picture by Tischbein painted at Mainz in October, 1790; it is the last according to dates and in all probability the one that best resembles Mozart. In any case Basch's medallion and Tischbein's picture, supplement one another and help us to form an idea of the composer's physiognomy conformably to the accounts given by his contemporaries.* At first sight the face is not striking, there is little to denote the man of genius. The features are straight and delicate, the somewhat monotonous lines are broken by an abnormally prominent nose. The eyebrows are pencilled and well-curved, the eyes large and well-formed, but their expression is dreamy and abstracted.†

Mozart was short and thin, and he had the pale dull complexion which so often betrays, in the case of the artist or the writer, the tired brain of the nightly worker.

* To complete this little catalogue of Mozart's portraits we will enumerate those which represent him as a child and an adolescent. The first of these is the little canvas of which we have already spoken, in which we see him dressed in the gala costume presented to him by Maria-Theresa. The others are: the painting by Carmon-telle painted in Paris in 1763 and engraved by Delafosse; the picture in the Louvre entitled "le Thé à l'anglaise"; the Verona portrait, and one executed in Rome by Pompeo Battoni.

† Though Mozart was short-sighted he never wore glasses; this is somewhat remarkable, living as he did in a country where children were given spectacles almost before they were short coated.

His limbs were well made and well proportioned; but the wide, large head was not altogether in harmony with his slender and delicate figure. He was somewhat vain of his small feet and of his dainty dimpled hands.

He was active and restless, continually striking chords and playing scales on an imaginary instrument; but the fingers which possessed such marvellous dexterity for the harpsichord were singularly clumsy at other occupations. For instance, at table he could not cut up his food without cutting himself and his wife used to manipulate his knife and fork for him as she would have done for a child.

He would take the greatest pains with his appearance and he dressed with studied tastefulness; he loved the flash and sparkle of precious stones and enjoyed watching the glitter of the many rings which he owed to the liberality of princes. His father would poke fun at his vanity, and Clementi meeting him for the first time at the Imperial Court mistook him, on account of the elegance of his dress, for one of the majordomos.

As his imagination was always on the alert he preferred physical exercises which did not make any exactions on his intelligence or interrupt the thread of his thoughts. He was very fond of riding and would take long morning excursions on horseback, which owing to his extreme absentmindedness were not without a certain peril especially if his horse was at all restive. At Prague while Mozart was writing his "Don Giovanni" he liked nothing better than a game of skittles in the garden of his friend Duschek. Seated at a rustic table, he would get up when it was his turn to play, throw his ball awkwardly and re-

turn to his work, keeping one eye on the game and the other on his score.

But his favourite pastime was billiards and he played it with great skill. He had a billiard table in his room upon which he would practice when by himself. Hummel, who was his pupil, relates that he would often interrupt the lesson and propose a turn with cue and balls. When the fervour of musical inspiration was upon him he would have recourse to a game of billiards; he could thus give the reins to his fancy and elaborate the phrases surging within his brain. It is well known that it was thus he composed the delightful quintet in the "Zauberflöte."

He loved dancing, and cultivated this art with great success; it is certain that he executed a minuet with incomparable grace. Also it pleased him to boast of being a pupil of Vestris and he would assert with perfect seriousness that he excelled more as a dancer than as a musician. And he never let an occasion pass of showing off his talent. He had a passion for attending balls and always reserved an important part for himself, preferably that of Harlequin, at the pantomime—ballets which were then played in Viennese drawing-rooms. He would often arrange the scenes and the music for these entertainments. Such amusements, it must be conceded, were perfectly innocent and Mozart cared very little for any others. One may well try and fathom this disinterested nature, or throw light on this upright and simple soul—and few have been so open and transparent—no vice will be found, nor any serious defect to stain its purity.

The populace has a whimsical mania for identifying great men with their own heroes; they do not surmise that the life of a poet or a composer is two-fold. While the artist soars upwards to the high regions of fancy the man often stagnates and flounders in the mire beneath his feet. It is perhaps because he wrote "Don Giovanni" that the passions and adventures of Don Juan are so often attributed to Mozart. There is yet another reproach which we would willingly obliterate. It has been maintained that Mozart occasionally gave way to drink. No statement could be more untrue.

He liked wine and enjoyed a glass of punch; this is incontestable. He took them as a salutary cordial which sustained him when at work and helped to refresh his brain. At Vienna he lived for a while next to one of his friends, the councillor Martin Loibl; there was only a thin partition wall between them. This worthy German who was fond of good wines, possessed a cellar, the contents of which he dispensed with a liberality which was not devoid of vanity. Directly he heard the sound of Mozart's harpsichord, he would go down to his cellar, choose one of his oldest bottles, and silently set it on his neighbour's table. Pleased at the little attention, Mozart would nod his thanks, fill himself a glass of tokay, and return to work, utterly oblivious of the generous liquor which was sparkling and evaporating in its crystal prison. When the young composer was making the journey to Paris with his mother, Frau Mozart wrote to her husband: "Do not be anxious about any excess at table, for you know as well as I do, that in this respect Mozart has learnt to moderate

himself." And as he wrote with his own pen: "I only drink water at my meals. I have a glass of wine at dessert to counteract the acidity of the fruit."

Certainly these were not intemperate habits, and the indignant words which he so often used regarding the drunkenness of his comrades alone suffice to throw discredit on a foolish and perfidious accusation.

And now as to his goodheartedness. We have seen how it was difficult to excel him in tenderness and filial submission. His affection for his sister was not less strong and constant; he always insisted on having a share in all her sorrows, little and great, and at the moment when his existence seemed most precarious he offered Marianne a home until her fianceé had attained the post he was desirous of getting in order to marry her. He was equally devoted to his friends and comrades, and more than once he was deceived by them. The clarionet player, Anton Stadler, for whom he wrote his admirable quintet, was not ashamed of abusing his good-nature. One day, hearing that Mozart had received fifty ducats from the Emperor, Stadler came and tearfully begged the composer to lend him the money. Mozart, who happened to be very hard up at the time, could not possibly part with it, but he placed two large watches in Stadler's hands knowing that a pawnbroker would lend him the sum wanted.

When the day came for redeeming them, Stadler naturally was not ready, so Mozart had to advance the fifty ducats to get the repeaters out of pawn. Unfortunately he was imprudent enough to trust the money to Stadler, who pocketed it without the least scruple and

left his too-confiding friend to get out of his difficulty as best he could. But such experiences did not teach him wisdom. He could not resist his good impulses and often deprived himself of necessaries to help those more needy than himself. He was generous by nature.

One day at Leipzig, where he had just given a concert, he remembered at the moment of departure that he had not paid his tuner's bill. "How much do I owe you, my friend," he asked him. "Imperial majesty!" replied the old man, quite abashed in the presence of the maestro, "I think I am not certain I came several times well, I will be content with a thaler." "A thaler?" exclaimed Mozart, "come, it must not be said that such a worthy man as yourself worked for such a petty sum." And so speaking, he gave him two ducats.

Mozart was not only liberal with his money, he was equally bountiful of his genius. He would give without counting the cost and he would never tire of dispensing the treasures of his imagination in order to please a singer or to satisfy the caprices of a *prima donna*. Like the hero in Perrault's tale, he would scatter the crumbs of the heavenly bread along his path and the birds would flutter down from the trees and carry away his treasures, and all the while he would not so much as dream of claiming what was his or of deriving any profit from his own talent.

Such was Mozart amid the ordinary relations of everyday life; we will now take a glance at him in his own home.

CHAPTER XXIV.

MOZART IN HIS HOME.

Is it right or wrong for the man who is in love with his Muse to give her a rival? Is it well for him to marry?

Is it not wiser to remain a bachelor? These questions are often mooted and often discussed and still they remain insoluble. The problem is a strictly personal one. No one has a right to solve it for another. It is a matter of individual sensibility and feeling. In the case of Mozart we think we are right in believing that he found his rightful vocation. His affectionate nature craved for the expansion of family life and his active mind needed calm and tranquility. Constance Weber was naturally quiet and placid and eminently suited to be his wife. She had not been particularly highly educated but she had good abilities. Though she may have lacked the necessary intelligence to enable her rightfully to appraise her hus-

band's genius, she yet possessed sufficient to help her to understand that he was no ordinary mortal. She had taken great pains with the cultivation of her musical talent. She was a pleasing performer on the harpsichord, she read fluently and she sang artistically. Though she had not the powerful and dramatic voice of Aloysia, nor the supple and unusual organ of her eldest sister, Josepha, she was gifted, nevertheless, with a soprano voice of good quality which had been amply improved and developed by study. We have assurance on these points as to her exact worth and merit, for there are in existence some vocal exercises written purposely "*per la mia cara Costanza*" and "*per la mia cara consorte*," and also a sonata for violin and piano with this dedication traced in French by the composer: "*Par moi, W. A. Mozart, pour ma très chère épouse.*" We also know that she had a preference for severe and classical forms of art, and it is Mozart himself who reveals this to us in a letter written to her sister in which at the same time we get a glimpse of the Maestro's studies at this period of his career. "The enclosed fugue," he writes to Marianne, "was composed to please my dear Constance. The Baron van Swieten to whose house I go every Sunday, has lent me Händel and Sebastian Bach's works which I have played through to her from beginning to end. When my wife first heard the fugues by these composers she was so delighted with them that since then she will listen to no other kind of music. So, as I sometimes improvise fugues, she asked me lately if I had written a few. I was obliged to say I had not. Then she severely scolded me for thus neglecting what she

thinks is the noblest and most perfect form of the art and left me no peace until I had jotted down on paper 'the piece which I now send you.'

This strong predilection of his wife for the form of fugal writing was not altogether in accordance with the taste of Mozart for he himself considered it to be mere child's play. With the exception of this slight difference in their tastes the husband and wife were in perfect sympathy one with the other. They were in every way a most united couple. They were both gifted with an evenness of temper which it was almost impossible to ruffle, and considering their precarious means of livelihood their gay and happy-go-lucky way of viewing life was a heaven sent blessing. If they proved themselves powerless to lay by sufficient for evil days, they possessed, at any rate, a store of philosophy with which to meet their sufferings. The day after their wedding the Abbé Stadler called to offer his congratulations.* Finding the door open he went up to their rooms but no one was stirring. As he was exceedingly intimate he went into the bedroom and found the newly-married couple slumbering peacefully.

Seeing his friend, Mozart insisted that he should breakfast with them, but in vain did he search his pockets for a kreutzer, and rummage every corner of the dresser, he found only a little bread and coffee which frugal repast Stadler gaily accepted, and which Constance hurriedly prepared in her wedding garments. Another day one of Mozart's friends came in unexpectedly and discovered

* The Abbé Stadler must not be confused with his namesake, the unscrupulous clarionet player mentioned in a former chapter.

the composer wildly dancing round the room with his wife. "Eh! is this a new step that you are teaching to your wife?" exclaimed the astonished visitor. "Nothing of the sort, my friend," replied Mozart, laughing heartily, "it is an economic method of procuring warmth. It is bitterly cold, we have no fuel, and I thought a little waltzing would serve instead of a fire."

To these little scenes of domestic life I will append an extract from a letter addressed to the Baroness von Waldsttten, whose intervention was so propitious in helping Mozart's marriage. This letter will give an idea of his facile humour and it will throw a light on a side of his character which we have not hitherto brought into relief.

"Dearest, best and fairest,
silver, golden and sweetest,
perfect and precious,
highly esteemed Baroness.

"Yesterday I was guilty of the oversight of forgetting to thank you for all the trouble you took on my behalf to procure me the loan of the fine coat, and for the graciousness with which you have so kindly promised to give me a similar one. I felt I had something to say to you and I could not recall what it was; the matter did not come into my stupid brain. As you are aware these fits of abstraction are habitual to me, the most simple ideas persist in escaping me and they will not *fall* into my thoughts. I am thus constituted, and I would perhaps have acted wisely had I set music aside and turned to the study of architecture, for I have always heard it said that the best

architects are those who do not entertain any thoughts of seeing their houses *fall* down.* Now I must confess to you that I am at the same time the happiest and most unhappy of mortals. I have had no peace of mind since I saw you looking so exquisitely beautiful at the ball! I do nothing but sigh and groan. I lost my heart to you the moment I set eyes on you, and I could not help it; but it was impossible for me to dance any more that evening, so I could only skip. Supper was served, I could not eat: I gulped my food. I went to bed: I could not rest peacefully, I slept like a dormouse and snored like a bear. But, between ourselves I am not to be pitied, for without any nonsense, I am persuaded that your ladyship has undergone the same troubles. You smile, Madam—you blush!—Ah! I am a most fortunate being! But good heavens! who taps me on the shoulder? Who glares at my burning phrases?—Alas! Alas!! Alas!!! it is my wife!—well, God's will be done, since I have found her I will keep her. In order to pacify her I will tell her that I adore you and I will imagine she believes I am speaking the truth . . . By the bye: I have another petition to make to you but how am I to begin? How can I make the name of such a charming woman rhyme with beer?—Ah there! the word has slipped from me; and with an adroitness! . . . *Senza burle!* If your ladyship could send me this evening some English beer you would give me real delight, for my Constance is . . .

* This is a lame translation. In the original the pun was on the word *einfallen* which has this double signification: to come into the mind and to fall down.

how shall I say it? She has . . . in a word she has a longing for some. You see this little woman is sometimes useful if only to furnish me with a pretext for asking for some beer! So she and I, dear lady, she, who is an angel, and I who am the best of model husbands kiss your hand a thousand times. *Mozart magnus corpore parvus, et Constantia, omnium uxorum pulcherrima et prudentissima.*"

This playful manner was natural to Mozart, and Constance's temperament was as sunny as his. They both possessed a rich store of good humour and it was certainly the most conspicuous item of their resources. They were always cheerful under the burden of their poverty; they derived the dynamic strength which helped them to withstand the blows of fortune from that profound and blissful affection which they experienced for one another and which lasted up to the day of their sad separation.

Constance's second husband, Nissen, has tried to insinuate that she was less in love with Mozart than with his genius. And no doubt he was overcome, when so speaking, by a slight feeling of vanity. Where is the man, even when he is the husband of a widow, who does not flatter himself to be the first in his wife's affections?

As his testimony is open to suspicion we could bring forward quite a crowd of unimpeachable depositions. But we will confine ourselves to that of Niemetschek, who relates what he saw with his own eyes. "Constance Weber," he says, "was a good and faithful wife and very loving to her husband. She had no difficulty in adapting her

character to his and winning his confidence. Mozart on his side loved her unreservedly and told her everything even his little sins; and in return she gave him tender solicitude and affection." Mozart's feelings for her are expressed in his letters with a youthful animation and artlessness which is extremely touching. "If I were to confess to you, my adored one, all that I whisper to your portrait, you would laugh at my folly. Thus when I take it out of its prison: God bless thee, I say to it, dear little Constance, God guard thee, little curly-headed, pointed-nosed, kindly-hearted rogue, my joy and my sorrow! And then when I must no longer gaze at thy dear likeness I let it slip gently, quite slowly into its receptacle: once more, I say to it, once more, once more, once more! but with all kinds of tender inflexions and with as many varied shades of expression as it is possible to give to these little significant words. And when the portrait has disappeared entirely: good night little mouse sleep peacefully."

These charming effusions were not assumed only for the first days of married bliss. All his life Mozart bestowed this fresh, buoyant affection upon his wife; their existence together was one long honeymoon. And what precautions, what delicate attentions when poor Constance was ill! He kept watch over her and guarded her like a mother with a child.

Early in the morning often before five o'clock he would slip out on tip-toe for his matutinal ride; but he never went away without leaving a little note under the pillow which would serve as a kind of medical prescription: "I

wish you good morning, dear little wife, I hope you have slept well and have not been disturbed. Take care not to catch cold, do not get up too quickly, do not stoop, do not overstrain yourself, do not get angry with the servant. Take care when going from one room to another not to stumble over the threshold. Reserve all your domestic worries for me on my return; I will not be long away, I will be back at — punctually."

When he came home he would sit by the bedside and work there the entire day, if the invalid stirred he was on his feet ready to attend to her wishes before she had formulated them. If the door was opened he would impose silence with a gesture or a word, and he would not permit the least noise or anything that might disturb her sleep. This became such a habit, that long after his wife's recovery when meeting friends in the street, he would rise on tip-toe, lift his finger to his lips, and welcome people with the mysterious hush which he had so often uttered in the sick room.

On this subject, his sister-in-law, Sophia, who afterwards became Frau Haibl relates a characteristic action. One day when she was nursing Constance, Mozart was in his customary chair near the bedside, composing. The sick woman, who had lain awake for many weary hours, had at last fallen into a tranquil slumber. Notwithstanding the close attention demanded by his work, Mozart had been keeping an eye on his wife and had just exchanged a satisfied glance with Sophia, when the door opened and the servant noisily entered, her thick shoes creaking on the bare boards. Trembling with anxiety for

his wife Mozart rose hastily to silence the girl's movements, but his chair slipped and the blade of an open penknife which he had in his hand, sank deeply into his thigh. Sensitive as he usually was to pain, turning pale for a mere pin-prick, on this occasion he uttered no sound or murmur; quietly and silently he went to the adjoining room to dress the wound. Owing to the depth of the cut and the loss of blood he was lame for several days; but he bore his pain so bravely and hid it so cleverly from Constance that she never even knew that the accident had happened.

These details are perhaps trifling but nevertheless they are important in so much as they help us to understand Mozart's personality.

CHAPTER XXV.

NEW HOPES AND PROJECTS.—MOZART AS A PROFESSOR OF THE HARPSICHORD AND OF HARMONY.—AS MANAGER OF OPEN-AIR CONCERTS.—THE BARON VAN SWIETEN AND HIS LIBRARY.—MOZART AT THE LEIPZIC THOMASSCHULE.—DECLINE OF GERMAN OPERA AND REVIVAL OF ITALIAN OPERA IN VIENNA.

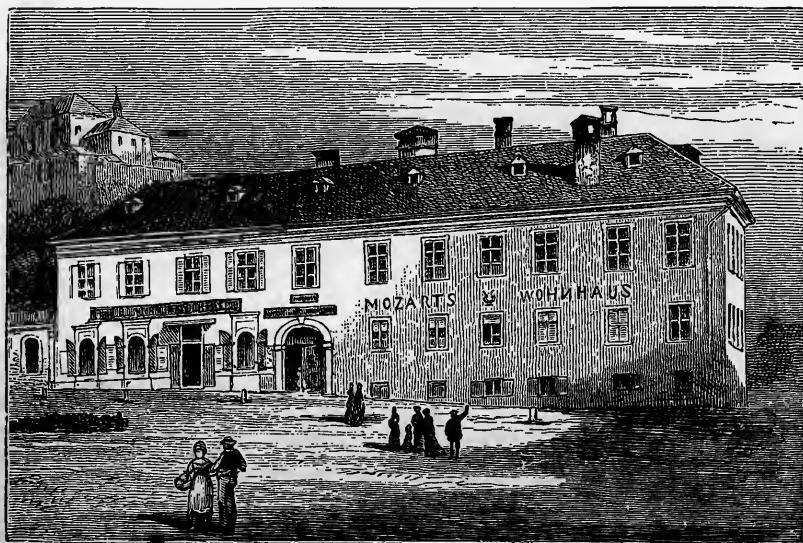
ON the morrow of his marriage the never-ending problem as to the attainment of a fixed income presented itself to Mozart with greater persistence than ever. A barricade of established professors hampered his way and the emperor Joseph's parsimony was hardly less of a hindrance. The Archduke Maximilian, who was then coadjutor to the archbishop of Cologne, had held out certain hopes to Mozart but his more active patrons, such as the Prince von Kaunitz used their influence without obtaining any favour on his behalf. "An

artist like Mozart," said this last named enlightened personage, "is born once in a hundred years and it is a crime to allow him to exhaust his strength in a perpetual struggle against poverty." To these sentiments the emperor would agree with the best grace in the world, but it never seemed to occur to him that the unlocking of a cash box, or a signature affixed to a commission would be of greater value than useless commiseration.

These circumstances caused Mozart to turn his eyes once again towards France. He recommenced to study the French language which he already knew pretty fluently, and he informed Legros, the director of the *Concert spirituel*, of his desire to revisit Paris. Either on account of Legros' forgetfulness, or because Mozart may have listened to his father's advice, the idea was abandoned, together with the project of a voyage to England.

In the mean time whilst waiting for better days Mozart continued as heretofore to derive the greater part of his income from teaching. He had a few pupils belonging to the best Viennese families and he gave some composition lessons the notes of which have been preserved. They have been collected and published in a little treatise of harmony entitled: "Principles of Thoroughbass."

He sometimes illustrated his tuition with quaint observations and he loved to impart a humorous flavour to them: "this E, Madam, is extremely clumsy. I can see very well that you have written it to avoid going from one interval to another in parallel movement. You have imitated the inferior poets who will pen any nonsense provided it falls into rhyme."



House in which Mozart lived at Salzburg.



One of his most piquant remarks was made for the benefit of the tenor, Kelly; this artist composed pleasant little *lieder*, and had taken into his head to study composition. "You would have done well, my friend, to have learnt counterpoint when you were in Naples. At present it is necessary for you to give your attention to your singing and it is too late to expect to derive any result from the studies you are contemplating. Recollect that a little knowledge is a dangerous thing. You have a natural talent for melody; scraps of theory will cause you to lose this precious faculty. It is far better to retain it and to dispense with science, for you will constantly be meeting on all sides with well informed musicians who will render you the service of pointing the finger of scorn at your compositions. *Melody is the very essence of music.* I would fain compare a man capable of inventing one to a thoroughbred horse; the mere contrapuntist is nothing more than a hired hack which one can procure when in need of his services. So if you have no objection, we will say no more on the subject but content ourselves with the Italian proverb: *Chi sa più, meso sa.*

Besides the money he received for his lessons, Mozart derived profit from concerts. Regularly every Sunday, he had chamber music matinées at his own house, for which he charged admittance and every year he organised a concert during the season of Lent.

In May, 1782, he gave a series of twelve concerts in conjunction with a certain Philip Martin, who had obtained imperial license to give musical entertainments in the *Augarten*, a public garden instituted by Joseph II.

and "given to the people by one who appreciates them," as stated by the inscription which is still extant.

Martin also had received authorisation to give four grand evening divertissements in the principal squares of Vienna. They were surrounded, for the occasion, by wooden palings and refreshments were provided for the music-lovers in the intervals of the concert.

These different speculations do not seem to have brought Mozart any pecuniary benefit, for after the first entertainment he makes no further mention of them in his letters and his household difficulties were not in any way lessened.

But these numerous efforts and constant preoccupations did not weaken his love for his art, neither did they withdraw him from his studies. As regards these, his friendship with van Swieten helped very decidedly to develop his genius.

This well-informed amateur, who was the son of a Dutch surgeon, had acquainted himself with the works of Bach and Händel while in charge of a diplomatic mission at the Berlin court. Naturally predisposed towards the classic forms of art he had been greatly smitten by these two great masters and had patiently collected their compositions and formed a choice library which was at that time unique in Vienna, and in which German music was paramount. Van Swieten helped to make Mozart intimate with Bach and Händel; he was never weary of enlisting his admiration for his treasures and later he communicated his fervent enthusiasm to the young Beethoven.

The composer of the Ninth Symphony has called Händel the master of masters; Haydn has declared that he has attained a majesty in his choruses which no one can emulate, Gluck entertained a veneration for the Saxon composer which bordered on adoration. He had fastened his portrait to the wall at the foot of his bed so that his first thoughts on waking might group themselves around him.*

Mozart's opinion is more characteristic. "Händel," he said, "knows better than anyone else how to gain an effect. When he chooses, he can strike like a thunderbolt." In spite of this shrewd and just appreciation, it must be acknowledged that Mozart's apprehension of Händel was stronger than his appreciation. The two geniuses were not in any way akin to one another.†

Bach's style was more familiar to Mozart. He studied his fugues in van Swieten's collection with great earnestness, and the influence of Bach can be traced in his classical compositions of this period for he constantly endeavoured to follow in the footsteps of this great master.

And later, he never neglected an occasion of

* This admiration of the composer of "Armide" for the creator of the "Messiah" is all the more remarkable considering that Händel had completely ignored Gluck's genius. "Gluck," he had said, "knows no more of music than my cook." It is true that this opinion was given before the illustrious composer had tendered proofs of his genius.

† It would be easy to demonstrate this, but such considerations would take us too far away from our subject. Mozart, as it is well known, has added accompaniments to the scores of the "Messiah," "Acis and Galatea," the "Feast of Alexander," the "Ode to St. Cécilia."

making a closer acquaintance with the music of the venerated Sebastian. At Leipsic he had the good fortune, when in the church of St. Thomas, to hear his admirable motet for eight voices "Singet dem Herrn ein neues Lied." It was conducted on this occasion by Doles. He was deeply impressed by these melodious accents rolling one above the other, rising and swelling like the waves of the sea, and he could not contain his admiration. "At last," he said, "here is originality and I can learn to appreciate an art hitherto unknown to me." And when he discovered that the Thomasschule library contained many compositions of the same kind he begged for the loan of them. They were not scored and only to be had in separate pieces. It was found necessary to arrange them on the ground around him. He surveyed them with keen ardour glancing from one leaf to the other until he had seen and read and fixed them all in his memory. It must not be supposed, however, that these arduous, energetic studies in any way diminished the flame of Mozart's imagination or that they lessened his activity of mind which was so essentially creative. On the contrary this epoch of his life was not less prolific than those that had preceded it, and the icy hand of death was alone capable of causing the pen to fall from his busy fingers. But as usual the theatre was his attraction and his wistful and longing gaze was ever directed towards the stage. Notwithstanding the great success of "Entführung aus dem Serail" it was clear that German opera in Vienna was in its last throes. Composers who endeavoured to endow it with vitality were not strong enough for their task. Mozart alone was capa-

ble of the attempt. But he needed a libretto and one upon which he would run no risks of losing his time. One had been offered him entitled "Which is the best Nation?" It was so uninteresting and the text was so poor that he was obliged to refuse it. Another composer, Umlauf, took it in hand but the piece fell flat thus giving the finishing stroke to the national institution which had been founded at the cost of so much trouble and exertion.

Confronted with these distressing circumstances the emperor relinquished his former projects and decided to recall the Italians. He had given orders to recruit a first-rate company in the Peninsula and to keep the best artists belonging to the national opera and amalgamate them with the new troupe of singers. His agents had well understood and served him. They had gathered together and brought to Vienna a first class assemblage of vocalists amongst which were Nancy Storace, Signora Mandini, Celestine Collellini, the fine baritone Mandini, the tenor O'Kelly and Benucci, an incomparable comic actor; side by side with these were the tenor Adamberger, the Frauen Lange, Cavalieri and Bernascini belonging to the former German company.

Mozart went at once in search of a libretto. "I have just looked through more than a hundred," he writes to his father, "and I cannot find one to my satisfaction. Even the best would need endless remodelling. Under these conditions it would be better to write a new one. We have here a certain Abbé da Ponte who has been charged *per obligo* to write a libretto for Salieri. It will take him

about two months. He has promised to attend afterwards to my wants. But how can I be sure of his keeping his word? You understand the Italians; they are charming acquaintances, but . . . well, you know what I mean. If he fraternises with Salieri I may well wait for the rest of my life for what he has promised. And yet I should be so content to compose a new work!"

Though he was an Italian, da Ponte did not verify Mozart's prognostications and pending "Don Giovanni" the "Nozze di Figaro" settled the question of the poet-abbé's constancy to his promises.

CHAPTER XXVI.

MOZART VISITS SALZBURG.—L'OCA DEL CAIRO.—LO SPOSO DELUSO.—INSTRUMENTAL COMPOSITIONS.—HAYDN AND MOZART.

THE exercise of sovereign power is not easily wrested from the hands of those who possess it and even the head of a family is often known to evince a great deal of annoyance when called upon to abdicate his authority. Since the day when by his marriage his son had emancipated himself from parental control, Leopold Mozart had experienced, in the depths of his heart, a feeling of secret resentment for the woman who had usurped his place in his son's affections. He could not possibly conceal it; his letters betrayed a certain coldness which extended itself even to Wolfgang. Mozart noticed it at once and resolved to break the ice. He had imagined a masterly stroke; which was to betake himself to Salzburg with his wife and to place his first born child in the old grandfather's arms. And this pleasant dream was afterwards enacted. Mozart set off on the proposed journey with

Constance and the little Leopold, who had made his triumphal entry into the world at the moment when his father was writing the beautiful quartet in D minor.* The clouds which had gathered round the old man were dispelled by the smiling face of his little namesake. He was kind and fatherly to his daughter-in-law but he did not feel completely reconciled to her until he saw her assiduous with the cares of the household in Vienna and managing everything with order and economy. At Salzburg Mozart was reminded of the existence of his collaborator, the Abbé Varesco. As regards the "Idomeneo" he had had some difficulties with him, but he was in hopes that these little differences had been forgotten, and he believed that he had good reason to count on Varesco's services, seeing that it was in his power to offer him a salary of four or five hundred florins, and it was the custom at that time in Vienna for the librettist to receive the proceeds of the third performance of any work. His expectations were justified. In consideration of such prospects Varesco could no longer cherish any malice. He set to work without loss of time, sketched the plan of "L'Oca del Cairo," a comic opera in three acts, and wrote the preliminary scenes with ease and rapidity. Mozart, on his part, without penetrating much beyond the surface, had allowed his inspiration full play, and when he set off on his return journey to Vienna he took with him the whole of the music of the first act. And then for the first time it struck him that he had been imprudent and that it would be as well

* This first-born child lived only for about six months.

to examine the work of his collaborator a little more closely. He soon realised that it was puerile and foolish and quite unfit to be adapted to the exigencies of the stage.

Unfortunately he had to reckon with the pride and vanity of an irritable man whose obstinacy he had already experienced. He endeavoured to treat him with the utmost tact, but his remonstrances proved unavailing. Varesco refused to listen to reason. The conceited poet judged his own product with tender pride and the slightest hint of curtailment or alteration offended him mortally. The business came to a standstill. Mozart was forced to abandon the work which he had commenced with such a happy heart and to leave unfinished well-written numbers which can be compared without any disadvantage to some of the best pieces in the "Nozze di Figaro."*

Finding Varesco impossible, Mozart commenced despairingly to turn over the pages of old libretti, of which he possessed a voluminous collection. He ended by finding one which seemed likely to answer his purpose: "Lo Sposo Deluso," but again he was forced to reconsider his opinion and he stopped short after having written four numbers.

* I will not expatiate further on this subject which I treated in a special article published in the "Ménestrel" and also on the flyleaf of the score of "L'Oca del Cairo." Some of my readers may perhaps remember that I acquired this unfinished work of Mozart, and though I retained its original title I adapted this immortal music to an extravaganza of my own invention. Thus arranged, "L'Oca del Cairo" was played for the first time at the Fantasies Parisiennes, on June 6, 1867, and over one hundred representations were given with success.

A third attempt was of even shorter duration and resulted merely in the composition of an introductory trio to "Il Regno delle Amazoni," a libretto upon which he had founded some fragile hopes.

In the interim the Italian theatre had opened, on the 22nd April, 1783, with "La Scuola dei Gelosi," an opera for which Salieri had written some new music, and this first essay met with a brilliant success. A work of Cimarosa, "L'Italiana in Londra," was received with less favour; but Sarti's "Fra due litiganti il Terzo gode" achieved a real triumph.

And all this time Mozart was champing the bit of impatience and seizing every opportunity for writing occasional pieces for the repertory operas into which they were unceremoniously inserted according to the mode of the moment. In this manner he composed several numbers for "Il Curioso Indiscreto" of Anfossi, a trio and a quartet for Bianchi's "Villanella Rapita," both pearls of the first water, two real *chef-d'œuvres*.*

* Otto Jahn has reconstituted the Vienna Italian Theatre's repertory from the month of April, 1783, to that of November, 1791. As Mozart witnessed most of these operas and borrowed their scores from the Theatre library to study them at his leisure, it is, we think, expedient to give their titles. The following list is limited to the works of the principal composers. Cimarosa's "Italiana in Londra," "Il Falegname," "Giannina e Bernadone," "Il Pittore Parigino," "L'Amor Costante," "Il Fanatico burlato," "I Due Suppositi conti" and "I Due baroni"; Paisiello's "Barbiere di Siviglia," "I Filosofi imaginari," "La Frascatana," "La Finta amante," "Il re Teodore," "La Contadina di Spirito," "La Discordia Fortunata," "Le Gare Generose," "Il mondo della luna," "Le Trame deluse," "Le Due Comtessi," "La Modista Raggiratrice," "Nina la pazza per amore," "La Molin-

But as it seemed impossible to find any suitable libretti he turned momentarily to his instrumental compositions. Besides several sonatas and concertos he wrote at this time the quintet for piano and wind instruments which he undertook at the instigation of Stadler, the clarionet player. When speaking of this fine composition, Mozart would say: "it is certainly the best work of this kind I have written."

He also wrote several concertos for Leitgeb, the horn player, one of his former Salzburg comrades, who was then living in Vienna. This poor musician, who had added to the practice of his art the business of a small cheesemonger, was Mozart's butt and served him as a grind-stone upon which to whet his humour. He was a clever instrumentalist, but a very mediocre musician, and Mozart never let an opportunity slip of making fun of his ignorance.

For every piece which he wrote at his entreaty, he would impose some ridiculous penance, either forcing him to hold himself in some impossible position, or making him drag himself along the floor to pick up the scattered leaves of half-a-dozen symphonies.

ara" and "I Zingari in fiera." Salieri's "La Scuola dei gelosi," "Il Ricco d'un Giorno," "La Fiera di Venezia," "La Grotto di Trifonio," "Prima la musica poi le parole," "Assur re d'Ormus," "Il Talismano," "Il Pastor fido" and "La Cifra." Sarti's "Fra due litiganti," "Le Gelosie Villane," "I Contrattempi," "Giulio Sabino" and "I Finte Eredi." Anfossi's "Il Curioso indiscreto," "I Viaggiatori felici," "Il Trionso delle donne," "Le Gelosie fortunate" and "Giaquanti Canuti." Guglielmi's "Vicende d'amore," "L' Inganno amoroso, la Pastorella nobile," "La Quacoucra spiritosa" and "La Bella Pescatrice."

One of these concertos still bears the mark of the composer's jests. Mozart, who knew Leitgeb's strong points as well as his weak ones, had amused himself by writing critical remarks on the score for the purpose of elucidating it, placing an imprecation by the side of all the difficult passages which the unfortunate horn player was in the habit of slurring. Thus, for example, as he knew Leitgeb's tendency to hurry he had marked a phrase for the horn with a gigantic *Adagio* while the accompaniment was indicated *Allegro*. After a repeat he had written: "*A lei Signor Asino: to the long-eared one!*" And he would add, "*Bestia!—Bravo poveretto!—Ajuto!—Ah! porco infame!*" And if there was a frequent recurrence of a C sharp he would exclaim: "*Ma intoni almeno uno;* but wretch try at least and sound one of them!" And then over the final bars: "*Trillo di pecorel finisce?* Ah! luckless trill! will you accomplish it rascal? Thank Heaven he is determined to try."

It was during this period of his career that Mozart wrote most of the beautiful quartets which were dedicated to Joseph Haydn in a letter full of filial humility. These two men had a mutual esteem and fondness for one another. They met pretty frequently and enjoyed playing new music together. Kelly narrates that while living in Vienna he often assisted at performances of chamber music at the house of Nancy Storace, the singer. Dittersdorf would take the part of first violin, Haydn, the second, Mozart would play the viola and Van Halle, the violoncello; altogether a superb combination and one never probably to be equalled.

When anyone alluded in Mozart's hearing to his dedication of the quartets in which he had paid homage to Haydn, he invariably answered: "It is a debt which I have repaid, for it was he alone who taught me how to compose them." He availed himself of every opportunity of honouring the genius of the venerable master, who then had not yet acquired the assured reputation which was universally accorded to him after his return from London. One day, Leopold Kozeluch, notorious for his insincere and envious character, was criticising a quartet of Haydn in the presence of Mozart and taking stock of its seeming errors. "Certainly," he exclaimed, "I would not have written it in this way!" "Neither should I," rejoined Mozart, "and do you know why? Because neither you nor I are capable of doing so."

A similar answer was made by Cimarosa to the artist who in order to flatter him was placing him above Mozart. "Ah! Sir," protested the composer of "Il Matrimonio," "what would you say if you were told you were superior to Raphael?"

In return for the deference shown him by Mozart, the creator of the symphony professed an unbounded admiration for the genius of his young emulator and rival. When invited to Prague, where Mozart had preceded him, to take part in the festivities in honour of the Emperor's coronation, he answered: "Where Mozart is present Haydn cannot show himself."

And later, after "Le Nozze di Figaro" and "Don Giovanni," when in the same town he was pressed to give a performance of one of his operas, he immediately de-

clined the flattering offer, asserting that he did not dare to contend with his famous contemporary. And he wrote a letter on the same subject. "If it were possible for me," he said, "to communicate the lively and profound admiration which I feel for Mozart to all lovers of great music, the nations would soon be at odds with one another, disputing for this incomparable genius. Will the citizens of Prague have the honour of keeping him in their midst? If so, then they must requite him for his great worth. I find it difficult to control my indignation when I think that this great and wonderful man is still searching for an appointment and not a single prince or monarch has thought of giving him one." But his strongest declaration of faith in Wolfgang's genius was made to Leopold Mozart at Vienna. "I testify before God," he said to the old man, who listened and wept, "I swear it on my honour: in my opinion your son is the greatest composer that has ever lived."

CHAPTER XXVII.

MARIANNE MOZART'S MARRIAGE.—HER FATHER VISITS VIENNA.—MOZART A FREEMASON.—SUCCESS OF THE ITALIAN THEATRE IN VIENNA.—SARTI AND PAISIELLO.—RIVAL COMPOSERS AND POETS.—THE ABBE DA PONTE AND MOZART.

ON August 1st, 1875, Mozart wrote to his sister: "Ah! Sapristi! it is high time to take up my pen if I want my letter to be read by a Vestal Virgin. Another day and I should be too late." Marianne was about to be married. She was engaged to the Baron von Sonnenburg, a widower with five children, who had obtained, at St. Gilden, an appointment formerly occupied by his first wife's grandfather.

The coming separation was a matter of great grief to poor Leopold Mozart; so after the customary congratulations Wolfgang assumed a more serious tone: "it is very distressing to us," he continued, "to think that our old father will soon be quite alone. You will certainly not be very far away from him and if only he was not so tied

to the duties of that confounded chapel, he could, without any fatigue, pay you frequent visits. If I was in our father's place, this is what I should do: I would remind the Archbishop of my long and loyal services, I would beg for a retiring pension with which I would settle at St. Gilden near my daughter, and there I would spend the rest of my days in peace; if the prelate waived aside my petition, I would just send in my resignation and go and live with my son in Vienna. Now, my dear sister, I ask you to place these propositions before him and I do beg of you to use all your influence to induce him to take one of these alternative steps. I am writing to him by this same mail post in order to second your influence."

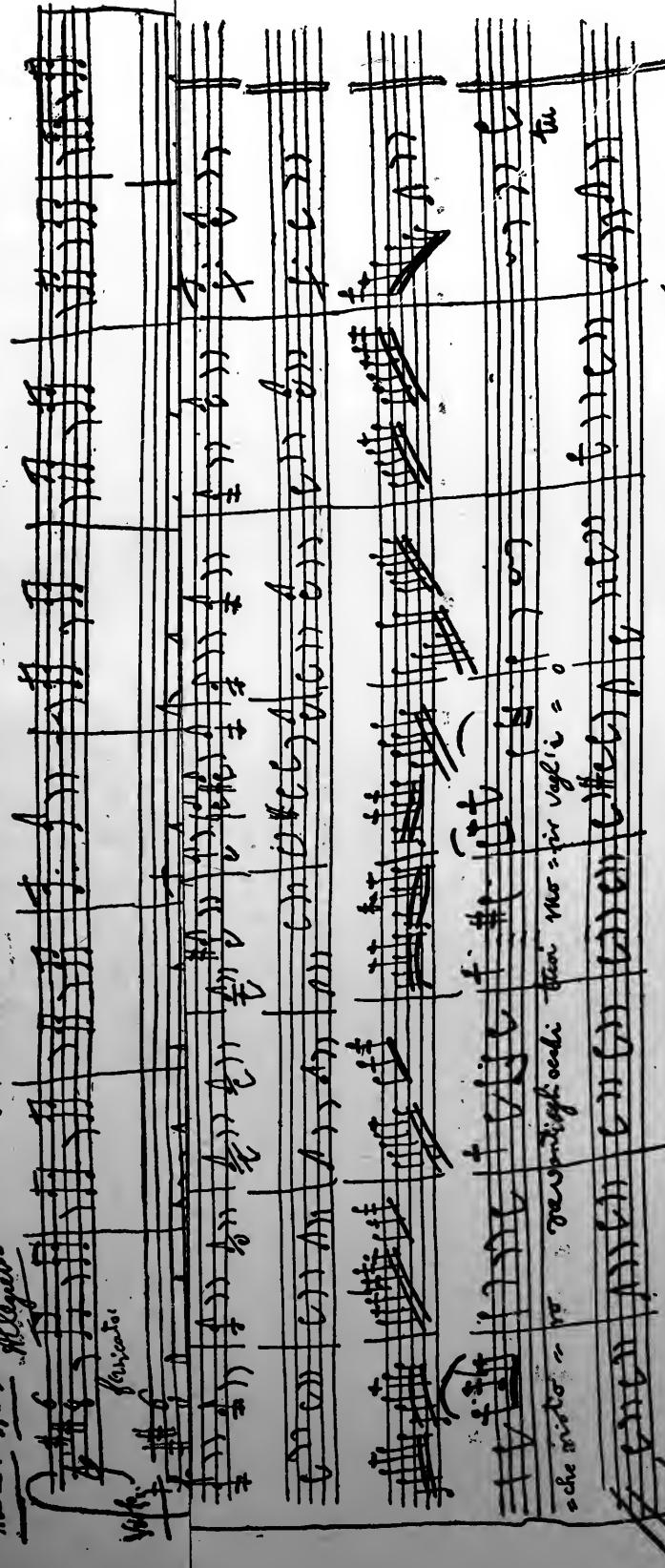
This advice was excellent and the proposal generous and spontaneous. But, whether motives of prudence withheld Leopold Mozart from trusting his future to his son's care, or because the customary, long-endured yoke of servitude had dulled his longing for liberty and freedom, he preferred to end his days at his post. He therefore contented himself, after he had helped to settle his daughter with her new relations, with asking leave to spend three months with his son.*

* And now after her marriage we take leave of Marianne Mozart. Always faithful to the memory of her former studies she continued, in the midst of household cares, to cultivate the art she loved and to interest herself in the career of her brother. After the death of her husband she returned to Salzburg where she lived in easy circumstances up to an advanced age. In 1820 she lost her sight, but even this cruel affliction was powerless to ruffle her equable temper. She always kept that good humour and sprightly character which were family inheritances to the children of Leopold Mozart. She even had the courage to speak jestingly of her infirmity. One day,

SÉRÉNADE DE DON JUAN *1^{er}*

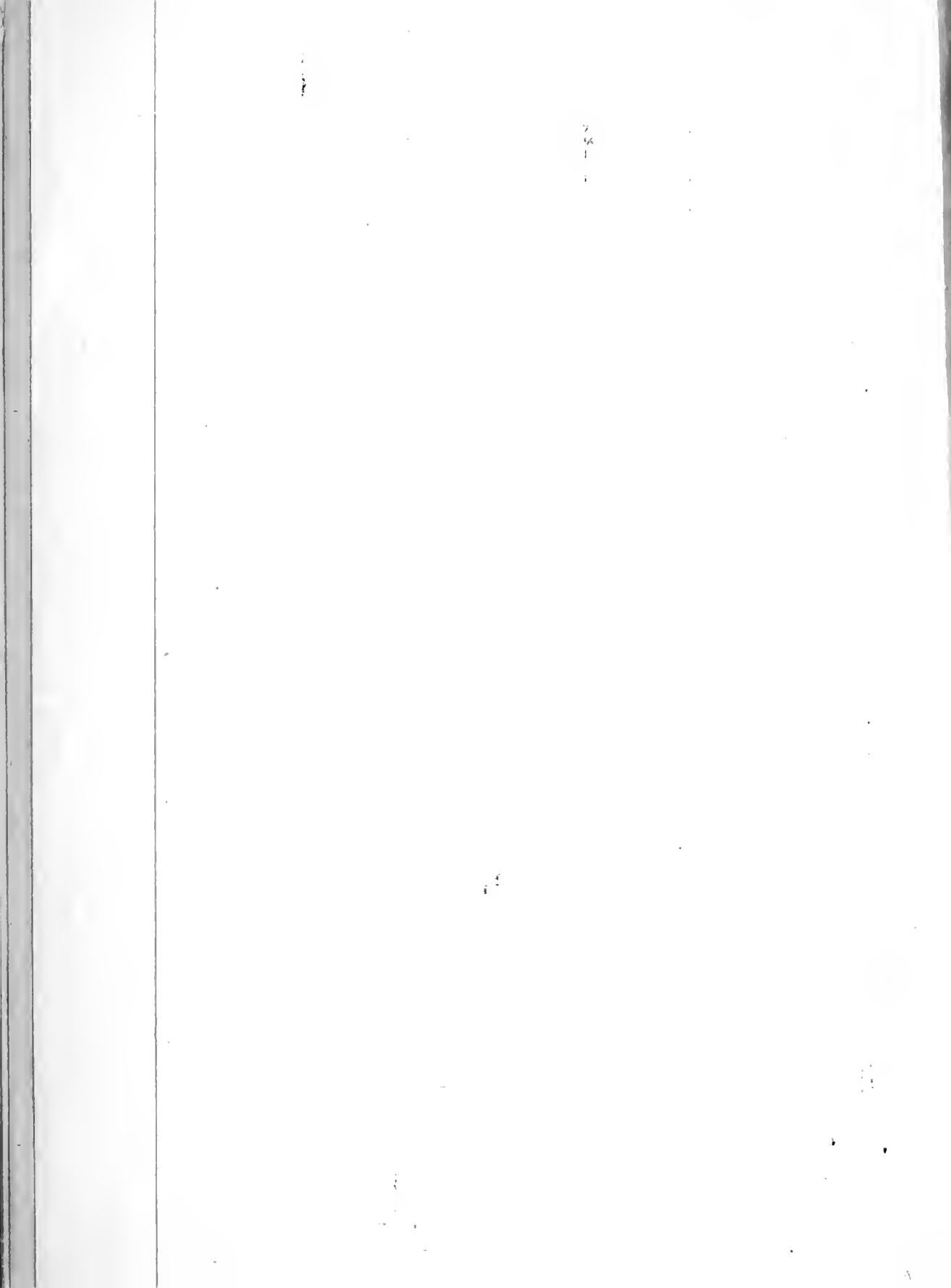
autographiée d'après la partition manuscrite de MOZART appartenant à Mr et Madame VIARDOT.

Ms. II. N^o 2 *Allegro*.



From Mozart's original manuscript *Mozart*
24 juillet 1788

Facsimile of a Mozart Manuscript. Serenade from "Don Giovanni."



SÉRÉNADE DE DON JUAN //

autographiée d'après la partition manuscrite de MOZART appartenant à M^e et Madame VIARDOT.

Allegretto.

Violin
Pianoforte
Viola
Mandoline
J. Giovanni

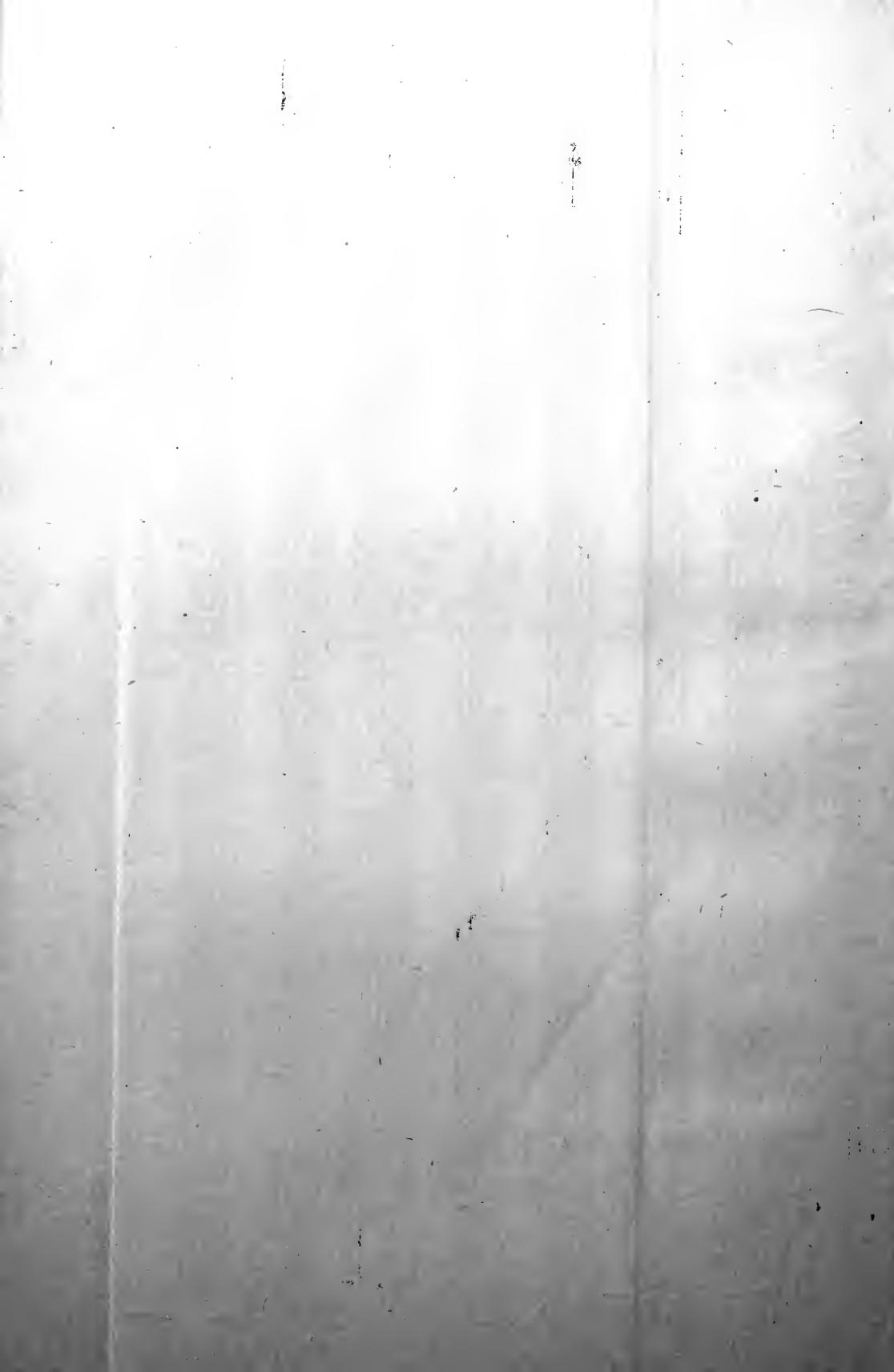
Allegro:

Deh vien' alla fiesta o mio tesoro deh
vieni a cominciare il pianto mi = o
se neghia me di tu quel =

che nato - ro devoti gh'occhi tuo morir voglio = o
tu

Non Mozart und riger Faustgriff Mozart
24 April 1788

Facsimile of a Mozart Manuscript. Serenade from "Don Giovanni."



This little journey made at the close of the good old man's life, was a final effort on his part. Haydn's magnificent eulogy of his son, which we quoted in a former chapter, came to him as a crowning reward for his life-long devoted and unselfish efforts on behalf of Wolfgang. He had the happiness of seeing his grandchild, Charles, who had come in time to fill the cradle vacated by the early loss of the little Leopold. In the evening he went either to a theatre or a concert. The musical season was in full swing and each day brought his son some fresh success, of which Leopold Mozart was justly proud. Just then, also, Wolfgang was in better circumstances and his engagements and numerous lessons kept him comparatively free from care. Though the doors of the theatre were closed to him, and although he had not yet achieved any of the striking renown which was destined to spread his name abroad among the people, he was at least esteemed by the higher classes and sought after by persons of intellectual attainments. He had been extending considerably the circle of his acquaintance and he had joined the Freemasons. "At this epoch," said the Abbé Goschler,* "Freemasonry, among the good Viennese, was

having received a visit from an acquaintance who had distressed and wearied her, she exclaimed almost joyously, though her head was splitting with pain caused by the unceasing prattle: "What a happiness it is to be blind! for though I may be bored by that chatterbox I am at least spared the displeasure of seeing her." Marianne Mozart died in her native town on October 29, 1829. She had just entered upon her seventy-ninth year.

* Mozart d'après de nouveaux documents. Brochure in —8°, Paris, 1866.

simply a benevolent association, a sort of society for mutual help, possessing neither a political nor a religious character. Mozart's precarious circumstances, his sincere openmindedness, which debarred him from harbouring suspicion, caused him to eagerly accept the right and the hope of participating in the benefits of a philanthropic society which promised to help him in his necessity, without wounding his self-respect."

I leave the Abbé Goschler to bear alone the responsibility of his opinion anent the aims of Freemasonry, as I am not in a position to verify them, but I cannot accept the motives which he attributes to Mozart as reasons for his affiliation. To ascribe interested designs to him, however legitimate, is to misunderstand him. In spite of his poverty, Mozart was more anxious to give than to receive. Amongst the Freemasons he sought to avail himself of the society of its distinguished members; he intended his intellectual powers to profit thereby. For just then in Germany the craft exerted an irresistible attraction over enlightened and independent minds. Herder, Lessing, Wieland and Goethe were Freemasons.*

Mozart took up his new duties very earnestly, for he not only wrote several Cantatas for the Crowned Hope Lodge, of which he was a member, but he also obtained

* "In 1781," says a German writer, "a secret society was established in Vienna which soon numbered as its members most persons of any renown, under the direction of the witty and intelligent Ignatius von Bonn. The object of the society was to struggle for liberty of conscience and freedom of thought." This point of view, it is clear, differs essentially from that of the Abbé Goschler. I merely state this question, I do not intend to discuss it.

several proselytes for it, amongst which the name of Leopold Mozart must be given the foremost place.

The old Kapellmeister's initiation was fraught with disastrous consequences as regards his son's biography, for dating from this moment Freemasonry occupied much space in the epistolary colloquies of Wolfgang and his father. And instead of carefully preserving these letters in the same way as he had collected those that went before, Leopold Mozart took particular care to destroy them. Thus nearly all the last part of their correspondence is lost to us.

As usual, the Archbishop of Salzburg did not delay to fulminate his *quos ego*, threatening at the same time to stop his worthy conductor's salary should he extend the limit of his holiday. It was necessary regretfully to buckle the luggage straps and say good-bye. But on this occasion the old man was returning with a satisfied mind and a happy heart. His dearest hopes, his cherished dreams had been realised; he knew that his name would not be lost to posterity and that his son's genius would give him immortality and renown. Like Simeon holding in his arms the Saviour seen in his heavenly visions, he could exclaim: *Et nunc, Domine, dimitte servum tuum.* He gathered his two children into his embrace, extended, for the last time, his trembling hands over the head of his grandson, and left to return no more. It was the last interview; Wolfgang and his father were destined never to meet again.

In the meantime, a little disturbance had taken place behind the wings of the Viennese theatre, the results of

which were to be highly beneficial to our hero. As the Italian opera was decidedly successful, Joseph II. had expressed a wish to augment the company's repertory by a few works to be expressly written for them. He could already rely upon Salieri and Sarti; it never occurred to him to think of Mozart. In his opinion he was an excellent composer of instrumental music, but of not much account for opera, "*non era gran cosa!*"

Full of his project, the emperor experienced no difficulty in catching Paisiello on the wing returning triumphantly from St. Petersburg: He caused his "*Barbiere di Siviglia*" to be mounted at once and ordered a new work from him, the subject of which he suggested himself; it was "*Il Re Teodoro*." The story was full of piquant allusions to Gustavus III. of Sweden's sojourn in Venice; when choosing it Joseph had anticipated the two-fold enjoyment of an æsthetic pleasure and a little political revenge. His happiness was complete, for "*Il Re Teodoro*" proved to be a splendid success.

Mozart's relations with Paisiello were not cordial. He held the Neapolitan master in great esteem and he has left us a just appreciation of his music: "Those," he said, "who expect agreeable impressions and a slightly voluptuous pleasure in music will find what they want in Paisiello's charming compositions." He was not less kindly-disposed towards Sarti, a rival, however, unworthy of him, who was to requite him ill for his friendly welcome and his disinterested good-will. For later, Sarti had the bad taste to write an injudicious pamphlet with the view of discrediting his old comrade; in it he criticised in an ex-

tremely pedantic manner the superb quartets dedicated to Haydn, scornfully dismisses Mozart back to school, and is astonished "that barbarians devoid of taste or ear should have the audacity to tamper with the divine art which only Italians are capable of understanding or putting into practice." "And I also," he ends by exclaiming, "can utter the words of Jean Jacques: '*Anch io! diro come l'immortale Rousseau: de la musique pour faire boucher les oreilles*': music to cause one to stop up one's ears."

But Salieri, who thoroughly understood the art of crooked ways, according to Bacon, "crooked wisdom," had no intention of competing with such a champion as Paisiello. He had deserted the arena without waiting for his rival's assault and had gone to Paris, where, under the patronage of Gluck, he had produced his opera, the "Danaides," with considerable brilliancy. He did not venture to return to Vienna until Paisiello's renown was on the wane and then he brought forward the work which had been reposing in his portfolio. But all his precautions were needless; in spite of his prudent calculations, in spite of his Parisian triumphs, the "Ricco d'un Giorno" fell flat, killed by the jests of the Viennese. Was it Salieri's fault or Lorenzo da Ponte's? On this occasion the ball was flung from composer to librettist with an elasticity of wrist altogether remarkable. The gallery reserved judgment unto itself and decided in favour of both parties. Be that as it may, Salieri solemnly swore "that he would sooner cut off his hand than write any more music to a single line of that wretched da Ponte."

Matters were more momentous for the poet; his ambi-

tion was to succeed Metastasio, and his hopes were likely to be justified when suddenly a formidable rival appeared in the person of the Abbé Casti. The only way of saving the situation was to find, as soon as possible, a composer who could be compared without disadvantage to his former collaborator. He bethought himself of Vincent Martin, "La Spagnuolo," then of Righini; but a little reflection soon convinced him that neither of these composers were a match for Salieri. Then he remembered the promise he had made to our hero. The thought came to him at the moment like an inspiration. He hurried off to find Mozart and placed himself at his disposal.

CHAPTER XXVIII.

"LE NOZZE DI FIGARO."

THE Abbé Lorenzo da Ponte, Mozart's new collaborator, has recorded in his interesting Memoirs, the history of his relations with the master who was to give him a share of his immortality and fame.*

According to his statement Mozart himself suggested turning the "Mariage de Figaro," which Beaumarchais had just presented at the Théâtre Français, on April 27, 1784, into opera buffa. The poet was so pleased with the musician's idea that he began the work without any delay, resolved to treat it in a manner which would preclude the imperial censor from finding a single page wherein to exercise his blue pencil. And, in reality, it was perfectly easy to trim Beaumarchais' prose and even to throw a little water on to the fuse of his witty fireworks, for there was always enough and to spare of them.

* Lorenzo da Ponte, *Mémoire*, 4 vols, New York, 1823. A second edition, in 3 vols, was published in the same city some time in 1829 or 1830.

Still, notwithstanding his pacific intentions, it is probable that the consorous strain in the comedy had a particular fascination for da Ponte; for the Abbé's character was extremely independent and he had been expelled from the States of Venice for his Socialistic opinions and aggressive discourses. And one knows full well that if vengeance is a pastime for the gods it is also one for poets: *genus irritabile vatum:*

The reasons which had determined Mozart's choice were first and foremost the interest and animation of Beaumarchais' piece and also the striking success obtained by Paisiello with his "Barbiere di Siviglia." But from the point of view of the lyric stage and without touching upon the question of its literary value, the "Mariage de Figaro" is of equal value with the "Barbiere di Siviglia."

The lively intrigue named at first "A Needless Precaution," which was destined to turn the heads of two great musicians, Paisiello and Rossini, was originally conceived by Beaumarchais in the form of comic-opera. This even gained him a real advantage over "La Folle Journée," written and invented for the Comédie Française. But for diversity of types and contrast of characters—I am speaking always from the musical point of view—the two pieces were on very different planes. Though the personages are the same their natures are perfectly dissimilar.

First of all, in the "Mariage de Figaro" the Count is no longer the brilliant cavalier, the captivating Lindor, the tender sprightly being, *alma viva* who falls so desperately in love with the little maiden that he resolves to win her

in spite of all obstacles and even to give up his rank in order to make her his lawful wife. He is transformed into a rather vulgar adventurer, a prey to whims and fancies, in whom jealousy is only awakened by wounded vanity.

Figaro, the smart and frisky barber, the *factotum della città*, whose physiognomy has been so marvellously portrayed by Rossini's lively wit, Figaro is dulled by age and bent under the weight of vulgar cares. He may have some wit left, but it is lent to him by Beaumarchais and no longer extracted by Figaro from that mine of merriment which he had deemed inexhaustible. His sallies are less spontaneous and more pointed and directly the heart of this singular philosopher is at stake he becomes as ridiculous as his dupes. He no longer hastens "to laugh at everything to save himself from weeping"; he is angry, he loses his temper and in a paroxysm of emotion he forgets himself and bursts into tears. His intrigues are merely undertaken on his own account, for the vengeance of deluded guardians hangs over him and soon in the aria, "Aprite un po quegl' occhi," mournful diatribe on woman's inconstancy, Mozart will cause the prophetic *corni* to resound in his ears. In a word Figaro no longer attacks for he is on the defensive. We will pass by Youth and the Awakened, both so beautifully sketched in Paisiello's score. Their loss is counterbalanced by the gain of Antonio and de Brid'oison transformed into Don Curzio in da Ponte's version; but where is Bartholo, the crafty guardian, who is so ludicrously caught in his own trap and who sings his ditty with such

a comic air; and where is Basilio with his tirade on calumny, the rhythm and picturesque imagery of which demanded a musical setting beforehand; Basilio, the wonderful buffoon with his grotesque vehemences which spontaneously delineated the concluding lines of opera buffa; what, I ask, has become of these and which of us would recognise them had they not retained the garb and name of their first incarnation? To sum up: the "Mariage de Figaro" has not preserved, in their integrity, any of the male characters of the "Barbiere di Siviglia." Such is not the case as regards the female cast.

The character of Rosina has not deviated a hair's breadth; it has, on the contrary, developed on logical lines and the Countess Almaviva has retained all the best points of Dr. Bartolo's pupil. But her love is stronger, more earnest, and the Count's coldness has thrown a shadow of melancholy over it and thus rendered its musical expressiveness more tender and touching. If you would ascertain to what extent the Rosina of the "Mariage de Figaro" is consistent with the Rosina of the "Barbiere" you must take the trouble of comparing them together. But be it understood that I do not send you back to Rossini's heroine, a superficial creation which does not give the likeness of its model and where you will find a mischievous and refractory child instead of the woman you are seeking, but to Paisiello's Rosina, who is infinitely better understood and delineated. Contrast the old Neapolitan master's Rosina with that of Mozart and you will find the resemblance a striking one; listen to the fine cavatina, "Porgi amor," with which the second act of

the "Nozze" opens, sing to yourself Paisiello's admirable aria, "Giusto ciel," in the "Barbiere," and you will be astonished to find them of identical form, style and inspiration. Then there is Marcelina, an accessory character in both pieces, whose outline remains unfinished owing to the inadequacy of the artists who essayed the past and after her we will enumerate three charming acquisitions to the "Mariage de Figaro." First Suzanna, "a shrewd young woman, witty and merry, but devoid of the shameless mirth of depraved soubrettes"; these characteristics were given by Beaumarchais himself—then Cherubino, the pretty page, full of youthful ardour and passionate impulse—finally, Barbarina, the Fanchette of the French piece, the young and naïve contadina whose innocent deceptions place Monsignor Almaviva in such cruel straits. Certainly these are all valuable accessories, but it must be remarked that such a large allotment of female parts necessarily tones down the striking comic element of the work and softens it with a veil of sentimental chiaro-oscuro and it was thus that Mozart apprehended the subject.

Rossini's point of view is altogether a different one. In his "Barbiere" he makes a special point of Figaro's wit; the rest no doubt was not a matter of indifference to him but it is kept in subordination. Almaviva is more the gallant than the lover, Rosina is less happy giving herself to Lindor than when making sport of Bartholo. In this respect the famous composer is perhaps more true to Beaumarchais' version; at any rate he is more French than Mozart. But we have just demonstrated why the com-

poser of the "Nozze" could not follow the same path. And we make a grave mistake whenever we would criticise Mozart's score with echoes of Rossini's brilliant cavatinas in our ears. Thus it is altogether waste of time to try and find a counterpart in the "Nozze" to Figaro's triumphant entry, or such a delightful duetto as "all' idea di quel metallo"; but on the other hand where, in Rossini's score, will one come across a parallel for the Countess' two cavatinas, or for those of Cherubino, or for an aria of Suzanna's?

I read somewhere that Rossini said his "Barbiere" was like the works of his famous predecessors, an *opera buffa*, whilst Mozart had taken the *drama giocoso* for the model of his "Nozze".

A message from Leopold Mozart to his daughter helps us to approximately determine the time when the master commenced writing "Le Nozze di Figaro": "I have just received a letter from your brother," he writes on November 11, 1785; he makes the multiplicity of his occupations an excuse for his long silence: he is up to his eyes in work so as to get time to finish his new opera. In order to keep his mornings free he has been obliged to fill up his afternoons with lessons." But according to the Abbé da Ponte's assertion the voluminous score of the "Nozze" was composed and orchestrated in the short space of six weeks and Holmes, one of our hero's biographers, declares that Mozart wrote the grand finale to the second act in two nights and a day. After the second night he was taken suddenly ill and was obliged to suspend his work. There were only a few pages more to orchestrate.

If these statements are accurate and we have no reason for doubting them to be so—Mozart having often accomplished similar feats—the feeling of wonder engendered by such a facile pen is further increased by a glance at a catalogue of the master's compositions each dated in his own handwriting. We can enumerate the following works composed between the date of the above-mentioned letter and the first performance of the "Nozze": a quartet and a trio for "La Villanella rapita," an aria and a duet for a private representation of his "Idomeneo," a sonata for piano and violin, a rondo and three piano concertos, finally the little score of the one act opera: the "Impresario."

When the "Nozze" was completed it was found necessary to ask the emperor's consent for its performance; this was undertaken by da Ponte according to promise. The first objection was naturally made on the score of the choice of subject. Relying upon the resources of his subtle mind the crafty poet experienced no difficulty in demonstrating that in his hands Beaumarchais' violent satire had been transformed into a most harmless, inoffensive opera.

The next stumbling block was the name of the composer against whom Joseph II., was known to be strangely prejudiced. And here again with delicate diplomatic skill da Ponte informed him that the score was entirely completed and as His Majesty was such an excellent musician and equal to criticising a Mozart his opinion was greatly needed as to the merits of the work.

Joseph felt highly flattered; he commanded the manuscript to be brought to him and after having glanced over

it with a knowing air he ordered the piece to be mounted without further delay.

To all appearance there seemed no further obstacles to be overcome, the rehearsals were in full swing, when suddenly the spirit of intrigue reared its serpent head. "If your brother succeeds with his new work," wrote Leopold Mozart to his daughter, "he will have gained a great victory for he will have to reckon with a formidable cabal. Salieri and all his following are moving heaven and earth to damn the piece."

And, in truth, Mozart's vindictive enemy was again on the warpath at the head of a coalition of envious partisans. This disloyal strife and unscrupulous animosity will always redound to the discredit of the composer of the "Danaides" for Salieri could not plead ignorance as an excuse for his conduct. He was well aware of the genius of the man he was persecuting and could fully estimate his true worth. It is sufficient to recall his own words on hearing of the death of his illustrious rival: "had this man lived we should soon have found it difficult to get the price of a loaf of bread for our works." Strange funeral oration, disgraceful avowal which reveals the unworthiness of his motives and the meanness of his soul.

In the first instance he had succeeded in influencing Mozart's interpreters by persuading them that the music was vocally impossible and unworthy of their renown. But the melodies of the "Nozze" pleaded their own cause and that of their composer with too much eloquence for such falsehoods to continue. Salieri numbered fewer ad-

herents after each fresh rehearsal and as they joined the ranks of Mozart's friends they became eager defendants of his good fame.

Finding his cause weakened on all sides the treacherous Italian sought the help of the theatre director, Count Rosenberg. And in this quarter his efforts were crowned with success. Count Rosenberg set to work to harass and worry da Ponte and Mozart up to the very last minute. It was found necessary to obtain the emperor's personal intervention to put a stop to this constant bickering.

In the concluding scenes of the third act the peasants assisting at Figaro's marriage execute a little dance to the music of a fandango. While this is proceeding the Count receives Suzanne's letter and pricks his finger with the pin which fastens it.

The director, having taken upon himself to interpret the emperor's orders literally, had forbidden the authors to interpolate a ballet into the opera; consequently he had boldly cut out this indispensable scene. Mozart was furious; but the ever resourceful da Ponte pretended to acquiesce in silence; he formulated his plans and quietly prepared a little comedy. So at one of the principal rehearsals given in the presence of the emperor, when the opera had progressed as far as the forbidden scene, the instrumentalists suddenly ceased playing, the artists became dumb and gave themselves up for the space of five minutes to the "bright and lively" pantomime which has since become celebrated thanks to the imagination of a manager on the defensive.

The Emperor's curiosity was aroused and he sent for da Ponte: the crafty Abbé lost no words in explaining the situation; Count Rosenberg had an audience in his turn, was chided for taking too much upon himself and the ballet was re-established.

There ended the hostilities; from this date the struggle ceased, or was at all events suspended and the final rehearsals of the "Nozze di Figaro" augured well for the future of the opera.

"I can still remember Mozart," said Kelly in his Memoirs, "I can see him before me with his laced hat and crimson pelisse taking part on the stage in the full-dress rehearsal and gently indicating the tempi. I can still hear Benucci, with his fine voice and his unrivalled verve, singing the aria, 'Non piu andrai.' I was standing by the side of the master and every now and again he would exclaim *sotto voce*: 'bravo! bravo! Benucci.' But when the artist began in a stentorian voice, 'Cherubino, alla vittoria alla gloria militar!' the enthusiasm was indescribable, electrical. In a twinkling the orchestral players were on their feet, the house resounding to cries of 'Bravo, bravo, maestro! Viva! viva il grande Mozart.' The excited instrumentalists were breaking their bows on their desks in their enthusiasm."

The opera was performed under these happy auspices for the first time at the Viennese Court Theatre, May 1, 1786. The parts were thus distributed: the baritone, Mandini, sang Almavira, Benucci Figaro, Kelly played the double parts of Basilio and Don Curzio, Bussani



Mozart. From a boxwood carving in profile by Posch (1789), a Salzburg sculptor. The original has served as a model for many posthumous portraits of Mozart.



took those of Bartolo and Antonio*; Signora Laschi played the Contessa; Nancy Storace, Suzanne; and Frau Gotlieb, who later created the part of Pamina in the "Zauberflöte," undertook the character of Barbarina. There was never a shadow of doubt as to the success of the piece. "Never," says Kelly again, "had one beheld such a triumph. The theatre was packed and so many numbers had to be repeated that the time of the performance was nearly doubled." The same enthusiasm was kept up on the following evenings, for on May 18, Leopold Mozart was able to write to his daughter: "At the second performance of your brother's opera five numbers had to be repeated and seven the next day. The audience wished to hear a little duet three times."†

One might have thought that after such a success Mozart's enemies would have acknowledged themselves defeated and would have relinquished the fight. But such was not the case. In the very midst of his triumph they managed to prejudice the work. They persuaded the Emperor that Mozart's music was too fatiguing for the singers; the very best artists, they said, were knocked up by the interminable encores. As soon as Joseph was convinced they had no difficulty in extracting an order from him forbidding the singers to accede to demands for a *bis*. He communicated his decision to several of them himself, adding that he was rendering them a real service

* In the scenes where Bartolo and Antonio, Basilio and Don Curzio are on the stage together their second parts were taken by a supernumerary.

† It is the duetto: "Che soave zeffiretto."

in obliging them to take care of themselves. Frau Storace replied that she appreciated her sovereign's wise solicitude, the others silently acquiesced. Kelly alone possessed the courage of his convictions: "I hope your Majesty will be so good as to excuse me," he replied, "but my comrades do not tell you what they think; there is not one among us who is not happy and proud to repeat the number that is demanded of him. The fatigue is slight and the pleasure is very great." The emperor smiled but he did not alter his prohibition. Count Rosenberg, who bore Mozart a grudge for the reprimand which he had so well deserved, gave unwilling performances of the opera, allowing them only to be extorted one by one when compelled by public curiosity. As he was sole director of the theatre he was never at a loss for some little contrivance for keeping the work out of the bills. The "Nozze" was only played nine times in the course of the season. This was perhaps oftener than most novelties, but not often considering its great success. The following year Martini's "Cosa rara" obtained a fashionable vogue, the public wearied of making demands and Mozart's *chef d'œuvre* was relegated to the portfolios. It was not mounted again until August 29, 1789, and then only after "Don Giovanni" had triumphantly taken possession of the stage.

The score of the "Nozze di Figaro," the original manuscript of which is since 1864 in the hands of Herr Simrock, of Bonn, is generally divided into four acts, sometimes, however, it is arranged in two acts according to the Italian custom. It comprises besides the overture, twenty-

nine numbers. Two supplementary numbers must be added written for the part of Suzanne: a rondo, "Al desio di chi Fadora," composed for Madame Ferrarese, at the time of the revival of the "Nozze" in 1789, and also for the purpose of replacing the admirable cavatina of the fourth act; finally an arietta, "Un moto di gioja," written at the same period and which no doubt was substituted for the little piece, No. 12, which Suzanne sings when making fun of Cherubino.

CHAPTER XXIX.

DER SCHAUSPIELDIRECTOR, OR THE IMPRESARIO.—CONTENDED VISIT TO ENGLAND.—MUSIC IN BOHEMIA.—
MOZART IN PRAGUE.

THE remembrance of a little work called "Der Schauspieldirector," sometimes named the "Impresario" is associated with the "Nozze di Figaro." Mozart wrote this trifle between two numbers of the "Nozze," to a German libretto of Stephanie Junior, author of "Die Entführung aus dem Serail," in obedience to a command of Joseph II., for the entertainment of the Governor of the Low Countries. The little score, which, besides the overture, comprises only four numbers, two arias, a trio and a short finale, set to couplets, was played for the first time by the tenor, Adamberger, Frauen Lange and Cavalieri on February 7, 1786, in the Orangery of the Schoenbrunn castle. From the Imperial residence the "Schauspieldirector" passed directly to the people's theatre at the Carinthian gate, where, on October 10, 1785, the national opera had just been re-established and inaugurated with a translation of Montigny's "Felix."

By a singular coincidence, at the time when Mozart was composing his little piece, Cimarosa was writing his "Impresario in Angustie" on the same subject for the Teatro Nuovo of Naples. Goethe, who witnessed the Neapolitan master's merry comedy in Rome, was anxious to produce it when he took over the management of the Weimar theatre in 1761; he had it translated and set to Mozart's music; he named the medley, a theatrical adventure.

Later, a German poet, L. Schneider, substituted a new text for that of Stephanie in which he injudiciously introduced the impresario, Shikaneder, and Mozart as stage characters. He also added several numbers borrowed from the master's repertory to the original score, such as the pretty *Lied* "An Cloé" and the "Bandler Terzett," a musical jest written in a moment of fun and merriment.*

In the meantime though the "Nozze di Figaro" had brought fame to the maestro, it had not succeeded in modifying his pecuniary situation. No one thought of

* A lively little story is connected with this piece. One day when Mozart was starting for a walk with his wife and his friend, Jacquin, son of the celebrated botanist, Frau Mozart detained them searching for a ribbon which her husband had lately given her and with which she wanted to please him by adorning herself with it. Jacquin at last found it and waved it triumphantly in the air. Mozart and his wife both made efforts to take the necktie from him but in vain for he was exceedingly tall. Suddenly the dog belonging to the house rushed in and precipitated itself between Jacquin's legs, thus forcing him to give up his spoil. As music was always uppermost in the master's mind he at once conceived the idea of turning the little struggle into a comic trio. During his walk he composed the chief motifs and wrote out, on his return, the words and the music, both simultaneously inspired.

giving him an official appointment such as he desired, the obtainment of which would have enabled him to devote his time unreservedly to composing. The "Nozze" did not seem likely to succeed in Germany; it was not played in Berlin until the end of 1790 and though the press criticised it favourably the public gave it a cold reception.*

Confronted with this extraordinary indifference to his work, Mozart bethought himself again of leaving the country. In October a third son was born to him, but like his namesake, Leopold, the baby died a few months after its birth. When, at the end of October, his wife had recovered from her confinement, he made plans for going to England. This project, however, could not be realised unless his father consented to take charge of the children for Constance refused to be separated from her

* In France the "Nozze di Figaro" was performed at the Opera in 1793, at the Théâtre-Italien in 1807, at the Théâtre Lyrique in 1858, and at the Opera Comique in 1872. Signora Catalini had the work mounted in London in 1808; she played the part of Susanna. In Italy Mozart's *chef-d'œuvre* was never, I think, very successful. A German critic justly remarked that Mozart's purity of style and simple melodies accorded ill with the impetuous temperament of the Italians. "Surrounded by this vehement public and these exaggerated comedians," he said, "Mozart was to all appearance like a fasting man who had lost his way and wandered into the midst of a concourse of winebibbers." Accordingly the Italians did not scruple to remodel the "Nozze di Figaro" and arrange it to suit their own taste. Vianesi, the clever and accomplished conductor, was kind enough to show me one of the transmogrified libretti, two acts of which had been rewritten for the Monza theatre by Maestro Tarchi. It is also well known that Luigi, the eldest of the brothers Ricci, wrote in his turn a new score for the "Nozze di Figaro." "One must be a Neapolitan," said Scudo, "to attempt a subject which has served Mozart for a *chef-d'œuvre*."

husband. But Leopold energetically declined to accept the responsibility. "I have just replied to your brother," he wrote to his daughter, "and I have rated him soundly. I should like to know what you think of this idea, it is, is it not, a pleasant project? Thus Master Wolfgang wants to set off on his travels arm in arm with his wife and while I remain fixed here, he will enjoy an airy freedom; our two little turtle-doves will most probably settle down definitely over there and for aught we know they may die there. Can you imagine your father running after them with the two children tucked under his arms, trying to get back some of his spent money and restoring the charges to their parents! Basta! I have refused pointblank and I have just told them what I think of them."

The answer was not a fatherly one and it is apparent that the obstinate old man still bore his son ill-will for contracting a marriage which was not to his liking. In this respect Wolfgang showed himself nobler than his father, for he had not been obdurate to his mother-in-law though she had given him much cause for displeasure. He soon found himself on friendly terms with her and he always gave her a son's respect and devotion. He would overwhelm her with little gifts such as he was able to afford. "He often came to us in the Wieden suburb where we lived," said his sister-in-law, Sophia Haibl. He never arrived empty-handed, he always brought us a little parcel of sugar or coffee. "See, dear mother," he would say, embracing the old woman, "here are some little dainties which it is such pleasure for me to bring you."

In the meantime good news arrived from Prague. The "Nozze di Figaro," which had had such a poor reception in Germany, had scored a great success in the Bohemian capital; the "Entführung" had paved the way for this good fortune. This country, where music was cultivated with enthusiasm, boasted just then of an exceptional scholastic system. The teaching of music was obligatory even in the smallest village schools. The masters were required to have a tolerably wide knowledge of the arts and it was both the rule and the custom for each school teacher to compose an annual mass to be performed by his pupils. Children who distinguished themselves at these little functions were noticed by the nobility and sent to superior schools where they received gratuitous education. All the best families had each their private chapel; their servants were expected to lend their services also as musicians and the huntsmen were not given their livery until they had proved their ability to play the horn.

Mozart could count upon many admirers in Bohemia, and his new opera was received with a furore which redounds to the credit of the Bohemian national taste. "The work, played in Prague in 1786 by Bondini's Italian company, became the rage," said Niemetschek. Its complete and wonderful success can only be compared to the later triumph of the "Zauberflöte." It was played night after night all through the winter and saved the fortunes of the direction. The enthusiasm it evoked was altogether unprecedented; the public seemed imbued with the melodies and yet never satiated. The score was immediately reduced for the piano; it was arranged in the form

of quintets, dances, etc.; the principal motifs were to be heard in the streets and in the public gardens and even in the beerhouses and taverns the harpists played little else but "Figaro."

Besides these expressions of approval Mozart received one morning a letter signed by all the orchestral players in Prague with marginal notes by all the artists and distinguished dilettanti. It contained a pressing invitation to come and witness the great success of his work, with promises of a regal reception. The idea was pleasing to Mozart and he had no wish to elude the honours which the Bohemians were so anxious to bestow on him. He started, therefore, with his wife in the middle of January, and went to the residence of Count Josef von Thun, who had claimed the honour of entertaining the famous maestro.

This short sojourn of a few weeks, in a country where people thronged to meet and welcome him, was a delightful rest for Mozart, a halt, as it were, upon the steep and stony path he was destined to follow. At no other period of his life did he meet with so much sympathetic and affectionate regard; never had he been so joyous and happy. Every day there were festivities, and the vortex of pleasures held such fascination for this indefatigable hard-worker who prided himself on his uninterrupted daily labour, that he actually laid aside his pen during the whole of his stay in musical Bohemia. He scribbled a few country dances and half-a-dozen waltzes, unimportant trifles for a composer of his renown. He even confessed his own idleness in a letter full of intimate

details addressed to his friend, Jacquin, in which he writes unreservedly of his joy and pride as an artist. "Here, my friend," he exclaims, "no other subject is mentioned but 'Figaro,' no one plays anything but 'Figaro,' people will listen to nothing but 'Figaro.' 'Figaro' here, 'Figaro' there, it is always this eternal 'Figaro.'"

Mozart was naturally anxious to shine as virtuoso in a country where they knew so well how to appreciate his talent as a composer; he gave two concerts in the hall of the theatre; he made thereby altogether a thousand florins. The number of laurel wreaths were beyond enumeration.

Arrived at the end of his programme, writes a contemporary witness, Mozart, pressed by his admirers, returned good-humouredly to the piano. He ran his fingers over the keys and then began, without any signs of weariness, an improvisation which lasted a good half-hour. When, at last, the great artist rose and bowed, he was greeted with such a thunder of applause and enthusiastic cries, that after returning twenty times to acknowledge the transports he was obliged to seat himself again at the instrument. His inexhaustible imagination furnished him with subject matter for another improvisation which was as wonderful as the first and as warmly applauded. But the public was untiring and disregarded his fatigue. For the third time Mozart was compelled by the enraptured audience to play again. He was on the point of throwing himself into a new vein of melodic thought when a voice broke the silence with the magic and enticing word, "Figaro!" Mozart immediately finished the phrase he

had begun and with an unexpected modulation he suddenly attacked the favourite motif, "Non piu andrai," which he embellished with a dozen brilliant variations."

The crowd broke out into a perfect delirium of applause and the maestro availed himself of the excitement to slip away and escape from any further exorbitant demands. He flung himself on his bed more exhausted by the emotion evoked by his favourable reception than by the arduous feats he had accomplished, and all the while the theatre was echoing and re-echoing the continued acclamations.

These details enable one to imagine without any difficulty the scene of the composer's triumph on the memorable evening when he had the satisfaction of hearing a perfect performance of this "Figaro" which was turning the heads of the good citizens of Prague.

Pleased and touched by the ardent sympathy he could not help saying that he would be happy to write a special new opera for a nation from which he had received so much kindness and goodwill. The impresario, Bondini, was not slow to avail himself of such an offer. He took the master at his word and made him sign a contract there and then by which he bound himself in consideration of receiving a fee of one hundred ducats to hand over a new score for the opening of the next opera season.

To this lucky agreement we are indebted for the immortal "Don Giovanni."

CHAPTER XXX.

THE ABBE DA PONTE AT WORK.—BAD NEWS.—DEATH OF LEOPOLD MOZART.—WOLFGANG GOES TO PRAGUE.—BON-DINI'S COMPANY.—PRELIMINARY STUDIES FOR "DON GIO-VANNI."

THIS time it was Da Ponte who proposed the subject of the new work to his collaborator and he was equally fortunate in his choice. The success of the "Nozze di Figaro" had brought unexpected good luck to the Abbé. He was now the busiest poet in the emperor's domains and all the most illustrious composers were disputing his libretti. Even Salieri, had laid aside his assertions, and had humbly begged him to forget their past resentment. At the moment when da Ponte undertook to write "Don Giovanni" he had already two other works on hand: "L'Arbore di Diana" for Vicenzo Martin and a translation of Beaumarchais' "Tarare" for Salieri.

The emperor Joseph, who prided himself on his know-

ledge of literature and was interested in the work of his salaried poets, began to fear that the task bravely begun by the Abbé would prove a heavy one and that he would not be able to finish it. "Why not?" questioned da Ponte and with a slightly conceited air. "I will work for Mozart at night and I will picture to myself that I am studying Dante's 'Inferno'; I will devote my mornings to Martin and I will fancy that I am reading Petrarch; finally the evenings shall be given to Salieri and I will imagine that I am turning over the leaves of my 'Tasso.'"

And with this naïve assurance he set to work, "a box of Spanish snuff by his side, a bottle of Tokay on the table and his landlady's pretty, graceful daughter close at hand." Whether it was the influence of the aromatic powder or the agreeable fumes of the wine, or more particularly—as I am inclined to think—the guileless glance of his young muse, anyhow, da Ponte wrote the first day, at one stroke, the two scenes of "Don Giovanni," two scenes of the "Arbore di Diana" and the greater part of an act for "Tarare." He finished two works in the course of sixty-three days, leaving only a third of Salieri's opera to be completed.

Though we possess no precise information on the subject, we may assume that directly the libretto was in his hands Mozart set himself to compose with his accustomed activity.

While he was engrossed in his work alarming news arrived on April 4, 1787. His father, who had been ailing for some time, was taken seriously ill. Mozart wrote him a letter in which he displays a sound philosophy and a

strong faith: "I have just heard the news, which comes as a shock to me, for I gathered from your last letter that you were in good health. And now I am told that you are grievously indisposed. It is hardly necessary to assure you how impatiently I await a word from you to comfort and allay my anxiety, though I have accustomed myself, as regards all things, to expect the worst. As Death is really the only true goal, I have endeavoured for the last two years, to become as intimate as possible, with this real and devoted friend, consequently, instead of inspiring me with terror and consternation, the thought of him is linked with consoling thoughts and soothing hope. I thank God for having bestowed on me this grace and given me the occasion—you understand me rightly, do you not—to consider death as the means of attaining our true happiness. I trust even while I am writing these lines that you are feeling better; but if my hopes are confounded and if you become worse I beg you in the name of not to keep bad tidings from me but to let me know the exact truth so that I may come as soon as possible to your bedside. And this I implore by all we both hold most sacred. But as I say again I hope soon to receive a reassuring letter and in the meantime my wife, my little Charles and I, we kiss your fatherly hands a thousand times.*

At first it seemed as if his son's prayers were to be granted and Leopold Mozart's strong constitution to triumph once more over age and illness; but though his

* The asterisks in this letter are substituted for allusions to the masonic tie which united father and son.

strength was momentarily renewed he died suddenly on May 28, 1787. It was a cruel shock to Wolfgang who had dismissed his anxieties but he bore up against his grief with the usual strength of mind and rare courage which were so finely expressed in the above-quoted letter. Yet he felt deeply not having been able to embrace the worthy man for the last time and bitterly regretted his inability to have declared his gratitude to the dying parent who had been the spiritual father of his genius and the first means of helping him to fame. We have so often insisted in the course of this narrative on Leopold Mozart's upright character and fatherly devotion, that it is needless, now that we bid him farewell, to go over the same ground again. We feel certain also that justice has been done to his calumniated memory, and I think I may rest assured that those who have honoured me by reading this study of his son's life, will desist from charging Leopold Mozart of egotism and self-interest. It has never been exactly known what Mozart inherited from his father; but the division of goods could not have been a lengthy or a difficult matter. A few pieces of worm-eaten furniture, valued for their association more than their worth, a collection of old books and scores was all that the old Kapellmeister could leave to his children. But he bequeathed to them the memory of a life without stain or reproach, and a respected name, which his son was to emblazon with immortal fame. When the first days of sorrow were over, Mozart wrote to his sister: "Had you been left without means and protection, my dear sister, I should have known what to do and as I have always

thought and said I would have given up to you all that our poor father possessed; but thank God you are not in need of anything and in my circumstances it is my duty to provide for my wife and child." In this sincere and simple manner, without the useless and costly intervention of the law, the old Kapellmeister's property passed into the keeping of those whom in his heart he had always intended to leave it.

And now without dallying any longer over family details we will return to "Don Giovanni," scrutinize its legend and recount its history. On account of its striking renown Mozart's *chef d'œuvre* has been surrounded, to a greater degree than any other, by romantic legends and apocryphal anecdotes. Without setting aside those established on authorised traditions and possessing a foundation of truth it is of great importance to distinguish them clearly and set them apart from authentic and unimpeachable facts.

Conformably with his promise Mozart started in September for Prague accompanied by his wife and his little boy. According to the terms of the agreement he was to be provided for and lodged at the impresario's expense. He found a room prepared for him at the Golden Lion hotel in the place du Marché-au-charbon. Lately a commemorative tablet has been affixed on the scene by the Municipality of Prague. Da Ponte, who arrived shortly after Mozart, took up his quarters in a hotel on the opposite side of the street. The two collaborators could discourse to one another from their windows and discuss



Mozart's Sons. Karl and Wolfgang Amadeus.



the important future of their work over the heads of the busy townspeople.

In Prague Mozart found the whole company of his prospective interpreters awaiting him. Luigi Bassi, who was to have the honour of representing the hero of the piece; Felice Ponziani, the first Leporello; Antonio Baglioni, the weak and melancholy Don Ottavio and Giuseppe Lolli, who was to assume alternately Masetto's jacket and the armour of the old stone commander.

Amongst the women there were three personalities, Teresa Saporiti, whom Mozart destined for the important part of *Donna Anna*; Catarina Micelli who seemed purposely created to impersonate the tender and passionate *donna Elvira*; and the bewitching Zerlina, charmingly personified by the manager's young wife, Teresa Bondini.*

The fact of these three fascinating women taking part as singers in a work on the subject of "Don Juan" had fired, as usual, the imagination of gossips.

It has been the origin of a complete novel of romantic episodes between the composer and his principal interpreter. And the real truth is that Teresa Saporiti who had erected in her imagination an ideal Mozart totally unlike the real individual, could not dissemble the expression of her disappointment on finding how different

* Castil-Blaze informs us that Madame Bondini was the sister of Teresa Saporiti. I do not know where he has obtained this information, usually accepted without contradiction, but it is evident that it is an error, for Madame Bondini and the artist to whom was entrusted the tragic and sombre part of *Donna Anna* were both named Teresa. Would it be likely for two sisters to be christened alike?

he was to what her fancy had painted him. She did not hide her feeling but declared aloud that she considered the illustrious man to be "the most insignificant looking person she had ever beheld." Mozart heard this and as he was exceedingly touchy about his appearance he regarded the speaker with ill-will during the whole of his stay in Prague. So one may conclude that far from adoring one another Mozart and Teresa Saporiti's feelings bordered on mutual hatred.*

Besides the master had very little time for love intrigues; he still had the greater part of his score to write and it occupied all his attention. He spent most of the day within his room with Constance on guard at the door, or he would withdraw into his friend Duschek's garden for the purpose of scoring the finished numbers between the intervals of a game of skittles. He devoted the first hours of his day to his interpreters, rehearsing their parts with them, modifying here and there the turn of a phrase so as the better to adapt it to their voices or to gain a finer effect, but rarely submitting to pure caprice or unreason.

And while he was in the midst of these labours the full rehearsals were begun.

* Proofs of his tranquil mind and calm content can be found in a letter written at this period of his life to Jacquin. "I hope, my friend," he writes, "that you are satisfied and happy. You seem to possess all you want and your peaceful existence is no longer disturbed, thanks to God, by indiscretions which I hope you have altogether renounced. Frankly, my little brotherly sermons were quite appropriate; and I think you will agree with me that a legal tie and true affection are better worth having than all the love affairs in the world."

CHAPTER XXXI.

"DON GIOVANNI."—ITS HISTORY AND LEGEND.

ON JUAN'S wonderful adventures, like those of Dr. Faustus, have sprung from the imagination of the people. They owe their existence to the innermost genius of the folk. For tradition is deeply rooted in the soil of history. Stripped of its luxuriant blossoms, nurtured by the breath of poetry and music, the truth of the story can almost be reduced to the following:—

In days of yore there lived at Seville—for like Figaro, Don Juan is a native of the Andalusian capital—a gay cavalier, belonging to an old and noble family, named Don Juan Tenorio y Salazar, Señor d'Albarren and Count of Maraña. More renowned for his scandalous behaviour than for his illustrious name, it happened that Don Juan cast his eyes upon the daughter of the Commander of Ulloa, and as he always promptly suited the action to the thought he ran away with her straightway without of course taking the slightest trouble to consult her feelings. At the same time—for he never resorted to half-measures—he killed the outraged father, who, sword

in hand, had pursued his child's seducer. The commander was buried with great pomp, as became his dignity and rank, in the church of St. Francis and a marble tomb was erected to his memory surmounted by his statue, while Don Juan, forgetful of the object of his caprice, sought other loves and openly incurred the ban of the law. The crime, however, could not remain unpunished. One night, when engaged on a fresh love adventure, he was lured into the church where his victim slept under his stone monument, and there Don Juan was surprised and killed. The monks immediately hid his body and spread the news abroad that he had been precipitated into hell by the statue of the commander, which he had had the audacity to defy and insult.

Upon this thrilling tale so well constructed to stimulate the imagination, an anonymous author composed a sort of religious drama or *auto sacramental*; he gave it the title of "El Ateista fulminado," and it was played for a lengthy period in the churches and convents of Spain.

Later a Castilian monk, Fray Gabriel Tellez, immortalized under the name of Tirso de Molina, wrote on the same subject "El Burlador de Sevilla y convidada de piedra," which was gracefully translated by Alphonse Royer. Tirso's three days' comedy was the source and origin of all the succeeding versions. From Spain it passed into Italy where, according to Riccobini it was already known in 1620.* Then Onofrio Giliberti, Andrea Cicognini and Andrea Perucci took possession, each in

* Riccobini. *History of the Italian theatre.*

their turn, of the story which had become popular, and staged it under the title of "Il Convitato di piedra."

— The Italian masqueraders at the Petit Bourbon imported it into France where within the improvised form, given by the *dell' arte* comedians to Onofrio Giliberti's sketch "Il Convitato di pietra" was firmly established in the repertory of 1657. This piece had an extraordinary career. From it sprung two French works: one by Villiers played at the Hotel de Bourgoyne in 1659 and another by Dorian performed first at Lyons and then in Paris in 1661 at the theatre of the Rue des Quatre-Vents and named "Le Festin de Pierre" (the Stone Feast) an absurd name which owed its existence and strange construction to an error of the translator.

The subject of this first Parisian "Don Juan" was analysed with numberless variations by Guculette des Boulsmiers and Cailhara. The following is an example of its style, in the form of a little sermon addressed by Don Juan to his servant Arlequin whom Molière was to name Sganarelle and da Ponte Leporello. We have borrowed the text from M. Louis Morland who obtained his from Castel-Blaze after having however dissected his author's version by comparing it with the works of all the other analysts.

"I remember," says Arlequin, "having read in Homer, in his 'Treatise for preventing colds amongst frogs,' that a paterfamilias at Athens bought a sucking pig, pretty, of agreeable countenance, gentle manners and well proportioned; he was so charmed with this little pig that instead of putting him on the spit,

he carefully attended to his education and fed him on biscuits and macaroni. This animal, the spoilt child of the house, of prepossessing appearance, forgetting the kindness of its friend and protector, ran into the flower garden, uprooted the jonquils and tulips and devoured their bulbous ends. The gardener, furious, complained to his master, who blindly devoted to his young pig replied: 'you must forgive him this once, he has not yet acquired experience; besides he is so pretty.'

"A fortnight later this darling pig rushed into the kitchen, upset the pots and pans, ate up all they contained and overthrew all within. The cook ran to tell his master who on account of his weakness and affection for his pet forbade that he should be punished.

"A month had hardly slipped by when the imprudent animal taking advantage of his owner's good nature galloped into the dining room just at the time when thirty guests were expected; he jumped over the tables, the chests, the dressers and broke the china and glass, the flagons of madeira and those of champagne, of zuaro and of cyprus. When the master saw this fresh disorder and deplorable havoc his patience was exhausted and what did he do? He at once ordered the pig to be killed and hams, sausages, polonies, black puddings and bacon to be made with the blood and remains of the innocent quadruped." "This paterfamilias," continues Arlequin, "is Jupiter; this pig is you my most honoured master; the gardener, the cook, the crockery, the china and glass are the victims of your misdeeds. You kill the husband of some poor

woman, you carry off the daughter of another, you even seduce nuns! One and all they carry their complaints to Jupiter. He forgives you the first time. On the second occasion he remains deaf to their murmurs. But finally your offences are such that the god—seizing his thunderous sword, that formidable, overpowering weapon—falls upon his favourite pig—which means yourself—and cuts him up to make sausages and cutlets which the devils will roast in hell and ravenously gobble up.”*

This farce exerted no little influence on Molière’s “*Don Juan*,” which later was turned into verse by Thomas Corneille and recast by Rosimond, who undauntedly appropriated the formidable subject after the illustrious master of the French stage had superadded his own signature to it. But Molière, it is almost needless to say, even without having preserved the chivalrous character and passionate faith of Tirso’s version, had come singularly close to the original drama which had been terribly parodied by extemporaneous comedies.

The subject treated by the Spanish author, and used again by Molière passed quickly into England where Thomas Shadwell had it performed under the name of the “*Libertine Destroyed*”; in Germany under the erroneous title given it on the French stage and literally translated into “*Das Steinerne Gastmahl*,” the *Don Juan* legend became a favourite theme for puppet shows. It returned to Italy, where Goldoni staged it in his “*Don Giovanni Tenorio, ossia il dissoluto punito*”; it also went back to

* Louis Morland. *Molière et la Comédie Italienne.*

its own country, Spain, where Antonio de Zamora, chamberlain to Philip V., introduced it to his countrymen—who had forgotten Tirso—under this new patronymic; “No hay dueda que no se pague.” Leaving aside the mere literary works of which *Don Juan* is the hero we will now examine rapidly those which served as a theme to music. The first of these, of French origin, is the “*Festin de Pierre*,” comic opera in three acts in couplets without prose, by Letellier, produced at the Saint-Germain fair in 1713. “This piece was very successful,” said the author of “*Memoires sur les spectacles de la foire*,” “it has since been given on other occasions and has always been much applauded. Objections were made to part of the entertainment representing hell. The company received orders to eliminate it; but after a few days a better disposed magistrate revoked the sentence. This rather mediocre farce is written, like the so-called comic opera of the period, in couplets; that is to say, the dialogues in verse succeed one another without interruption and are sung to the tunes of the period. Of more importance than these vulgar refrains is the music written at Vienna by Gluck, in 1761, for a ballet in four scenes and named “*Don Juan*” or more accurately “*Dom Juan*.” This score which is of short length—it comprises besides the overture, thirty numbers, mostly short—is none the less an interesting artistic treasure. A copy of the orchestral score used to be kept at the Paris Conservatoire and an arrangement for clavichord was published in Berlin a long time ago. I possess a specimen of this old fashioned edition and I can assure my readers that this ballet of Gluck, though it

can lay no claim to rank on an equality with his *chef-d'œuvres*, comprises nevertheless several numbers which are stamped with the indelible mark of his genius. The two last scenes, comprising the supper party and Don Juan's entry into Hell, are certainly not unworthy of the illustrious singer of Taenarius. In the March in the final scene one can hear an echo of the striking rhythm of the demons chorus in *Orfeo*; the score comprises also a sort of fandango, the melodic form of which bears an extraordinary resemblance to the dance in the "Nozze di Figaro."*

There were others besides Gluck who forestalled Mozart in the choice of the popular subject of the Seville libertine. In 1777 Vicenzo Righini placed a three-act *dramma tragico* on the Vienna stage under the title of "Il Convitato di pietra, ossia il Dissoluto." In style and treatment it is true *opera buffa*. Later Giacomo Tritto gave a performance of his "Convivato di pietra" at the Fiorentini Theatre of Naples. My knowledge of this work is confined to Fetis' notice of it. Finally in 1787, Giuseppe Gazzaniga composed an opera buffa bearing the same title for the San-Mose Theatre at Venice the success of which was ratified by the public of Ferrara, Bergamo and Rome. Goethe who witnessed the work in the last

* In her "Letters to Lord Pembroke," published in Paris in 1773, Sarah Goudar praises this ballet very highly. "Gluck, also a German like Hasse," she says, "imitated Jomelli, but he often surpassed him (it is naturally only a question here of Gluck's Italian career), but his dance excerpts are often better than his vocal ones." In the "Don Juan" or "Stone Feast" ballet, the music is worthy of admiration.

named city wrote to Zelter that "during four weeks the opera was making its fortune. Everyone," he wrote, "was going to see 'Don Juan' roasting in hell fire or to follow the soul of the commander in its flight towards the celestial regions."*

★ It was the libretto of this piece which in all probability served as outline to that of da Ponte; but Mozart's collaborator gave it the poetic colouring and dramatic feeling which it is only fair to place to his credit. Inspired, no doubt, by Mozart, da Ponte wrote a work which by its scenic form and dramatic conception diverged equally from the style of *opera buffa* and *opera seria* of that period. The real title of this great work is not therefore that of *opera buffa* as given by Mozart in his catalogue nor that of *dramma giocoso* bestowed on it by Lorenzo da Ponte; if the expression had in those days been invented "Don Giovanni" might proudly have claimed the name of the *first romantic opera*.

* Gazzaniga's "Il Convitato" came to bid for public favour in Paris, in 1791.

CHAPTER XXXII.

“IL DISSOLUTO PUNITO OSSIA IL DON GIOVANNI.”

WE took leave of Mozart just at the time when the rehearsals of “Don Giovanni” were taking place or more accurately those of “Il dissoluto punito” for thus at first was the *chef-d’œuvre* named. After a course of preliminary studies under the personal superintendence of the composer no serious difficulties could be anticipated; there remained only to supervise a few details connected with the scenery and to regulate the evolutions of the little orchestral army under the command of Kucharz. Nevertheless there were a few ups and downs which may be recorded with interest.

In the ball scene of the first act the tenor, Antonio Baglioni, who sang the part of Don Ottavio, did not succeed in dancing the minuet with the grace and elegance expected of such a distinguished gentleman. Mozart, who, as we know, was innocently vain of his terpsichorean acquirements lost no time in taking advantage of the situation to show off his dexterity as a pupil of Vestris and to give a little dancing lesson to his awkward interpreter.

A little further on when the dance is interrupted by Zerlina's cry of distress as she is tempted by the seducer who has enticed her aside, Mozart silenced the orchestra. Madame Bondini had tamely attacked the shrill note which accompanies the words "gente ajuto." She did not convey the feeling of terror which ought to vibrate at that moment in the voice of the little peasant girl and arrest the attention of the guests. After several ineffectual attempts to make her sound the despairing appeal Mozart gave the order to begin the finale all over again. Madame Bondini was standing by one of the wings with her eyes fixed on the first violin's bow; when the passage was about to recommence Mozart slipped quietly behind her and at the precise moment when she was to utter her anguished cry he seized her suddenly by the waist. Fright and surprise caused her to sing the note with extraordinary strength and vigour. "Bravo, Madame," exclaimed the master, "this time you have succeeded and one can realise that your virtue was in real danger of being lost."

In the cemetery scene, when from the depths of the tomb the commander apostrophises the sacrilegious Don Juan with these prophetic words: "di rider finirai pria dell' aurora," Mozart had intended the sepulchral voice to be supported only by terrifying trombone chords. Either because it was really too difficult or because of his want of aptitude one of the instrumentalists could not give expression to the master's idea so Mozart entered the orchestra to give him help. But his courteous hints did not meet with success. The churlish artist took offence and exclaimed pettishly that the passage was impossible to

execute and besides he did not consider Mozart to be competent to teach him the technique of his instrument. "God preserve me, sir," said the master laughing, "from trying to give you trombone lessons. But oblige me by giving me your part and I will alter it." And he added there and then to the first accompaniment, two oboes, two clarinets and two bassoons.*

One last anecdote relates to the duetto: "La ci darem la mano," exquisite number in which Mozart by the medium of his hero's voice has always turned not only Zerlina's head but those of all who have heard it. Tradition relates that this little piece was rewritten five times at the entreaty of Luigi Bassi and that we owe this graceful melodic gem to his fortunate solicitations. Though he does not guarantee it Otto Jahn is inclined to accept the fact on the following foundation: the duetto having been written in the autograph score on different paper from that used for the rest of the work. In spite of Jahn's great authority the anecdote had always seemed to me to be open to suspicion; the phrase with which Don Juan addresses Zerlina, the one in which she answers, flow so easily and naturally; they seem to owe their existence to one and the same spontaneous inspiration. And now this feeling has grown within me into a strong conviction.

I am pleased to have this opportunity to express again

* This leaf is missing in the autograph score so that it is no longer possible to find the first arrangement of the accompaniment. Is not the regrettable loss of this page explained by this little incident? It is also worthy of note that the oracle scene in "Idomeneo" inspired by Gluck's "Alceste" is only accompanied by horns and trombones.

my deep gratitude to M. and Madame Viardot, the fortunate proprietors of Mozart's manuscript, for their great kindness in lending me this venerated and precious relic. Now, the above-mentioned duetto is written entirely with the same ink and paper as the remainder of the work—what may explain Otto Jahn's mistake is that the preceding number—Masetto's aria “Ho Capito signor si”—which was inserted after the completion of the opera is certainly written on paper of different size and quality to that of the duetto. In my opinion this legend should be relegated to the domains of fable; Luigi Bassi should no longer be credited with having inspired the sweet melody and what is of Mozart should be rendered to Mozart.

However the time was drawing near when the worthy inhabitants of Prague were to enjoy the first fruits of the immortal and famous “Don Giovanni.” By way of preparation for this important event Bondini's company gave a grand revival of the “Nozze di Figaro” in honour of Prince Anton of Saxe and the Archduchess Maria-Theresa who were passing through Prague on their honeymoon. Mozart conducted the orchestra himself and the acclamations which greeted him must have seemed to him to bode well for the good fortune of his new venture.

But he was not altogether reassured. The success of the “Nozze” in Prague was phenomenal; he imagined that such enthusiasm would not be elicited twice over and he unburdened himself of his thoughts to Kucharz, the leader of the orchestra, during a walk which they took together after one of the rehearsals. “My friend,” he said, “I beg

of you to give me your truthful opinion. Tell me frankly what you think of my work and tell me especially if you believe it will have the same reception as the preceding one, the character and style of which are so essentially different?"

"Master," replied Kucharz, "do not harbour any doubts about your work or the public. Such absolutely original music, and such perfectly beautiful scoring cannot fail to produce a profound impression. Besides you know how you are worshipped here, you cannot be ignorant of the fact; everything you write is acclaimed in advance and welcomed like manna from heaven." "You inspire me with renewed hope, dear friend," replied Mozart, "for I must own I was getting anxious but believe me, whatever happens, I can bear witness to this:—I have spared myself neither pains nor trouble to give of my very best to this work."

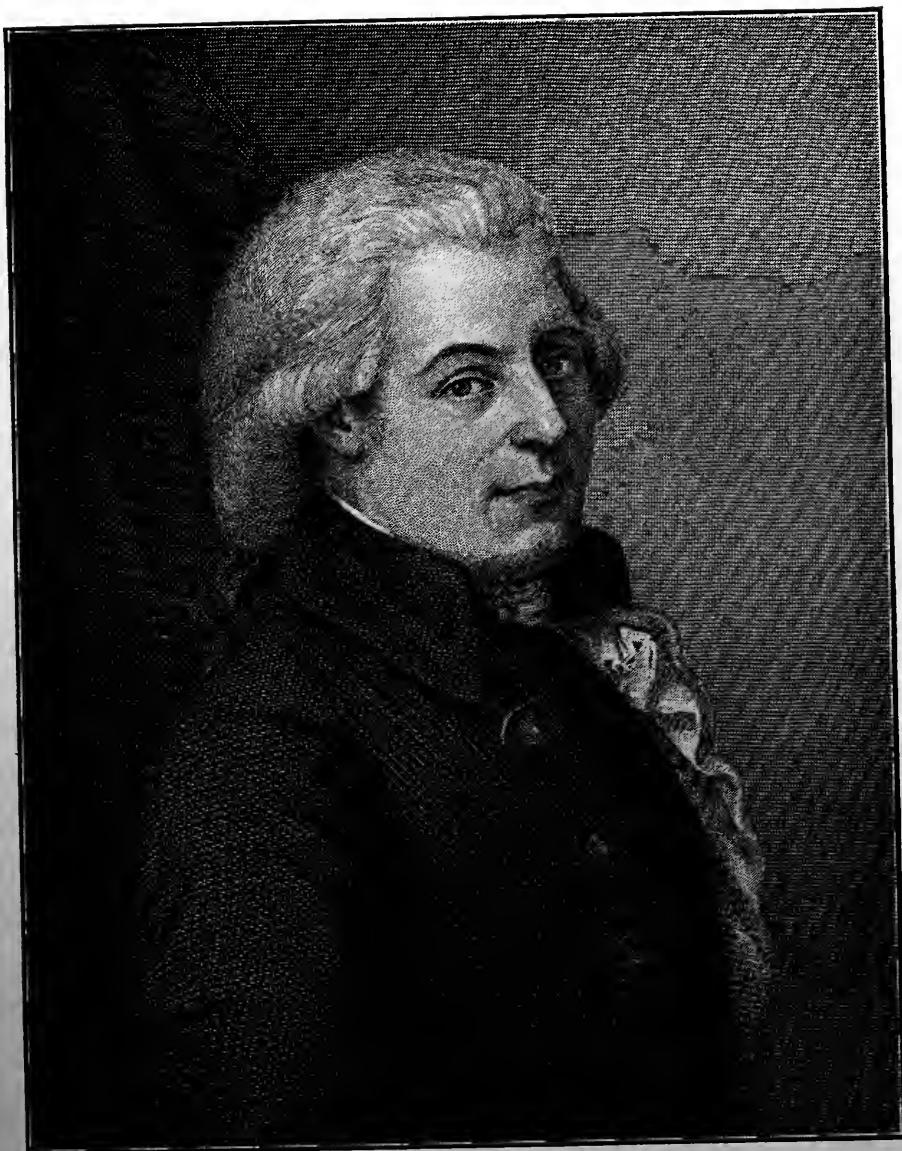
And he added these memorable words: "people are mistaken, Kucharz, who imagine my art to be such an easy matter that when I want to compose I have only to take up the pen and write. No one has exerted themselves more than I have to learn and I can truly say there is not a composer of any renown whose scores I have not diligently studied."

But while the thoughts of this illustrious man wavered between hope and fear the great day was rapidly approaching, and true to his usual procrastinating habits, he had not written a note of the overture. The story of this celebrated piece of music is well known. The composer's friends, who assembled every evening in a room

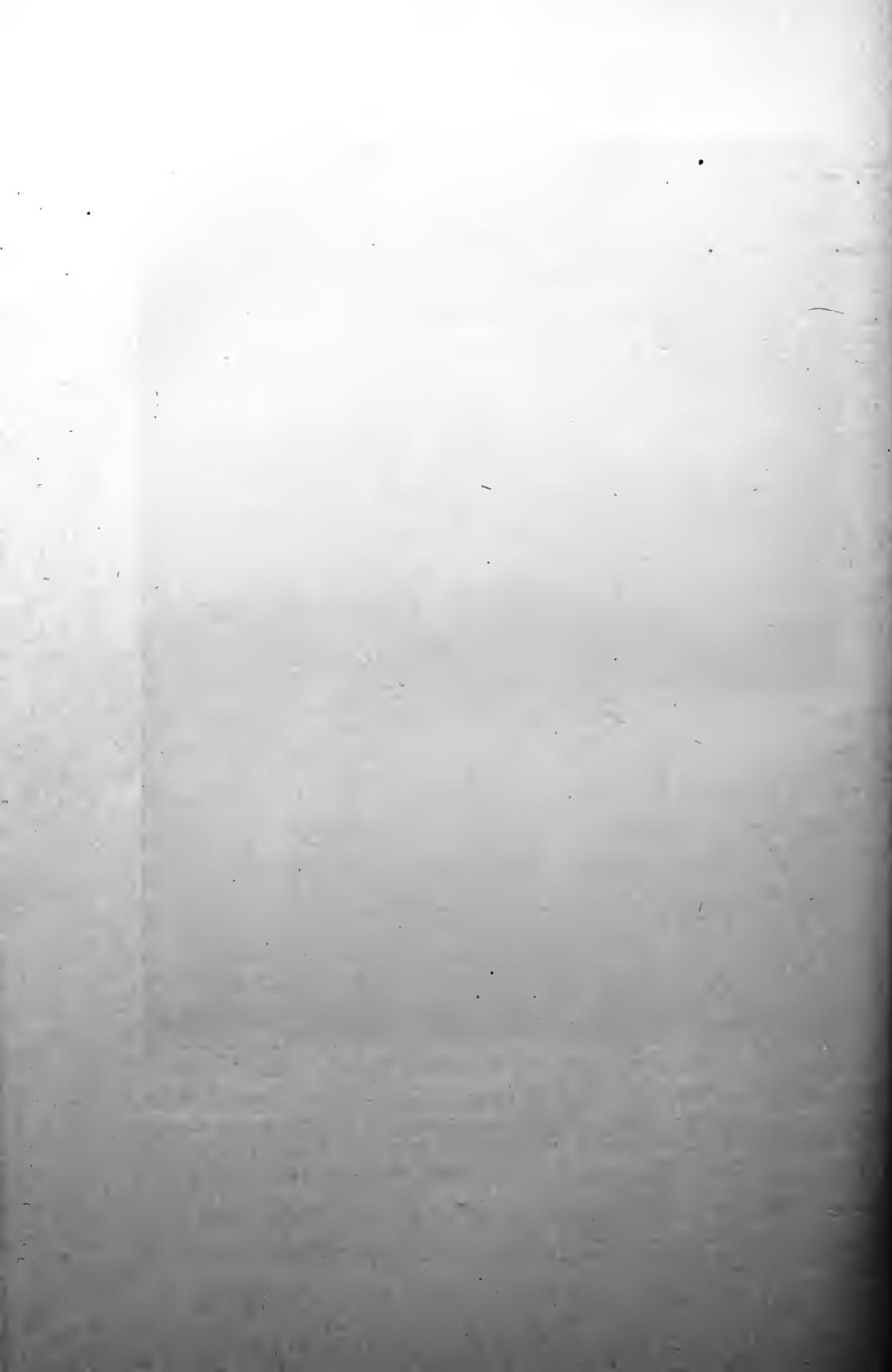
belonging to a tavern, were getting exceedingly anxious on account of his negligence and they pressed him not to delay any longer and to set himself to work. But Mozart, not without a certain affectation, amused himself by making fun of their fears and kept putting off his promised task from day to day. Finally the hour arrived when he could no longer dally. It was the evening of October 28, the very eve of the performance. Having bid his friends good-night, Mozart told his wife that he was of course going to spend the night composing.

"Keep me company," he added, "make me some punch and try and keep me awake."

And then he seated himself at his desk, while Constance prepared the comforting beverage, for which he had a weakness, and began to relate to him the story of Cinderella. It has been stated that Frau Mozart had a great gift for telling stories, and she would weave humorous remarks into the thread of her narrative which would elicit roars of merry laughter from the big child, her husband. Far from disturbing him these little distractions helped to make his task easy. When Cinderella was finished Aladdin was commenced, and Mozart continued to work. Unfortunately when the night was somewhat advanced, the soporific influence of the punch began to take effect. Scheherazade seemed wanting in animation and her story appeared to be lacking in interest. Whenever Constance stopped the master's head nodded over his lined paper, his hand ceased moving and his tired eyes concealed themselves behind their lids. This drowsiness dulled his ideas and the sudden awakenings



Mozart, aged 34. This portrait, regarding which some doubts as to its authenticity have been expressed, was painted at Mayence, in 1790, by Tischbein.



fatigued him very much. Constance, seeing him thus wearing himself out, advised him to take a rest for a while upon the sofa, promising to awake him in an hour's time. He fell asleep at once and so profoundly that at the hour agreed upon his wife scrupled to awake him from such beneficent repose. She resolved to let him sleep an hour longer, and after this fresh delay she regretfully decided to call him. It was then five o'clock in the morning and the copyist was due to come at seven. Mozart made one bound from the sofa to the table and recommenced writing as if he had only that moment laid aside his pen; his hand raced rapidly along the paper to make up for lost time. To the minute at seven o'clock the copyist entered the room. At the same moment the master dashed his last note on to the score. It is perhaps superfluous to draw notice to this fact—this nimbly accomplished work was, so to speak, purely material. Is it not altogether evident that Mozart had thought out his overture before sitting down to write it? When he wished to imprison it within its bars of ruled lines it emerged ready equipped from his brain. Also it is known through information given by Luigi Bassi and Duschek, that Mozart had three perfect overtures in his head and was undecided which to choose. One was in E flat major, a second in C minor and in the form of a fugue, the third was definitely decided upon after taking the advice of his two friends. The latter became the peristyle of his imperishable monument. All the comments of the critics, who pretend to discern indications of fatigue and restlessness in this

beautiful symphonic piece, are nothing less than rhodomontade.

What is of more importance is the fact that when writing this magnificent introduction—as well as when composing the work to which it serves as prelude—Mozart's thoughts were imbued with the dramatic art of the French, for he modelled it on the plan of the French two-part overtures: an extended allegro preceded by a slow movement. It is well known that the Italian overture, such as it was when rendered fashionable by Alessandro Scarlatti, is in three parts: an allegro, an andante and a final allegro. The original manuscript still bears the indelible mark and living proof of this filiation, for instead of naming his overture, as usual, *sinfonia*, Mozart expressly designates it by the new term, *ouverture*, the incongruity of which has been justly noticed by M. Louis Viardot.*

Apropos of these details it would perhaps not be out of place to touch on the subject of certain little problems connected with the orchestration of "Don Giovanni." It would be interesting to know, for example, what to think of the assertion of M. Gugler, the last editor of the score, who maintains that the trombones in the last finale were added by Mozart's pupil, Sussmayer. But these details would take us into all kinds of side issues which would tax the patience of our readers. We will therefore terminate this chapter with an account of the wonderful impression made by "Don Giovanni

* *Manuscrit autographe* of Mozart's "Don Giovanni" in number 671 of volume XXVII. of "L'Illustration."

on the intelligent Prague public, whose intuitive gifts discovered its real worth at the first hearing.*

When he appeared in the midst of the orchestra, the evening of October 29, 1787, Mozart was received with enthusiastic acclamations which were interrupted by a triple flourish of trumpets in honour of the master of masters. As he seated himself at the clavichord to conduct his work, the copyist arrived breathless, but just in time, to place the scarcely dried sheets of the overture on to the desks. Under the composer's guidance the excellent little orchestra read the difficult music *a prima vista* and any slight deficiencies that may have occurred were not important enough to mar the success. Mozart, satisfied with the good result, turned to his nearest neighbour, and said laughing: "A goodly number of notes have fallen under the desks but all the same the overture went very well."† The enthusiasm was augmented after each number and soon seemed as if it would break all bounds of restraint. When the curtain fell for the last time and Mozart stood up overcome with fatigue and excitement to thank his beloved Prague public, the audience raised one spontaneous, simultaneous roar which was again answered by a deafening fanfare from the brass instruments. Some few days later Mozart wrote thus modestly to his friend, Jacquin: "My dear friend, on the 29th October 'Don Giovanni' was staged; it was received with the greatest

* On this subject an article by M. Octave Fouque in the 41st year of the "Revue and Gazette Musicale" should be noticed.

† Es sind zwar viele noten unter die Pulte gefallen, aber die Ouverture is doch recht gut von Statten gegangen.

enthusiasm. *Entre nous* I would so enjoy having you here for one evening so that you could share my happiness. But I expect you will hear the work in Vienna. Who knows! they may decide there to perform it—let us hope so."

Entre nous did he not express himself charmingly and was not this composure in the midst of his triumph an indication of the sweetness of his character and the nobility of his mind.

CHAPTER XXXIII.

MOZART LEAVES PRAGUE.—HE INHERITS GLUCK'S APPOINTMENT.—“DON GIOVANNI” ONCE MORE.

IN giving them “Don Giovanni” Mozart had amply requited the inhabitants of Prague for their hospitality. Before leaving there remained a little debt to settle with his friends the Duscheks, who had given him such a cordial welcome. In his desire to repay them for their great kindness he had undertaken to compose a grand aria for his hostess who was a singer of talent and renown. She took good heed not to forget this precious promise, but Mozart feeling wearied after his late exertions kept putting off the fulfilment of his pledge. The eve of his departure eventually arrived and Frau Duschek bethought herself of a little stratagem. Mozart was spending the day with the family in their country house so she turned the lock on her rebellious debtor and left him shut up in one of the rooms. Then she plainly informed him that the song would be the price of his deliverance. Finding himself in durance vile Mozart good-humouredly set himself to work and composed “Bella mia fiamma,” one of

his best and most successful concert arias. But he resolved not to part with it before he had taken a little revenge for the peremptory treatment he had received, so he told his persecutor that the wished-for piece of music should be hers if she undertook to sing it through at sight without a single mistake. Fortunately Frau Duschek was an excellent musician; the trial succeeded admirably and she carried off her prize in triumph. But how few present day artists would be capable of making themselves a repertory under similar conditions! Having creditably settled all his accounts, Mozart bid a regretful farewell to the worthy town of Prague.

Simultaneously with his arrival in Vienna, the illustrious composer of "Armide" departed this life covered with honours and renown. Gluck held the post of imperial court composer and received for this distinction a salary of 2,000 florins. It seemed a matter of course to hand over the appointment with its attendant fees to Mozart, whose last triumph had brought him to the notice of the emperor. He was nominated to the vacant post by a decree on the following December 7. But previous to signing the deed, Joseph II. had parsimoniously curtailed the emoluments attached to the post of honour, reducing them to 800 florins. It is to be believed that this stingy treatment occasioned some qualms of conscience in the Emperor's mind for during the rest of his life he never dared order any work of importance from Mozart. He wisely concluded that for such a paltry sum he could not make unreasonable demands so he contented himself with commissioning the composer of the "Nozze" and "Don Gi-

vanni" to write minuets and country dances for the Court balls.*

This circumspection faithfully adhered to was even more galling to Mozart than the paucity of his salary. The money earned so easily seemed to come to him in the guise of charity. One day when he was signing a receipt for his salary he wrote these words in the margin by the side of the stated sum: "more than enough for the work I have achieved but too little for what I might undertake."

But what grieved him still more was the want of interest displayed in mounting his last fine work. Salieri's "Tarare," translated and remodelled by da Ponte, under the title of "Axur re d'Ormus" was literally the rage and a great impediment to the success of "Don Giovanni." However Joseph II. had commanded rehearsals of the work so its turn was bound to come. Performed for the first time in Vienna the 7th May, 1788, "Don Giovanni" met with an exceedingly cold reception. The interpretation was excellent in spite of da Ponte's statement and the principal parts were entrusted to first-rate interpreters. The baritone, Albertarelli, sang Don Giovanni; the tenor, Morello, Don Ottavio; Bussanni was entrusted with the rôle of the Commander and with that of Masetto. The female singers were also the best of their kind. Donna Anna was given to the composer's sister-in-law, the beautiful Aloysia Lange, for whom he had suffered so much in

* The number of these light pieces composed between 1788 and 1792 is pretty considerable. I find enumerated for this period in Koechel's catalogue nine country dances, thirty-six minuets and forty-nine waltzes.

his youth; Frau Cavalieri sang Elvira and Signora Luisa Mombelli played Zerlina.

The Emperor, who heretofore had evinced little enthusiasm for Mozart's music, seemed in this instance to be struck with admiration for this new work: "it is heavenly music" he said to da Ponte "and far finer even than that of the 'Nozze di Figaro'; unfortunately as mental food it is likely to disagree with the Viennese." This was repeated to his collaborator by the poet. "Very well," replied Mozart, "then they should take plenty of time to digest it!" For this particular performance the master had composed three new numbers: an aria for Elvira, "Mi tradi quell' alma ingrata"; an aria for Don Ottavio, "Dalla sua pace"; and a duetto for Leporello and Zerlina, "Per queste tue manine."*

Without entering into details on the subject of Mozart's score it is at least as well perhaps to take a glance at it in its entirety, to classify it and give it an allotted place among the master's works. In our opinion it ranks first. Inferior perhaps to the "Nozze di Figaro" in the style and development of its principal concerted numbers, to the "Zauberflöte" in the popularity of its graceful melodies "Don Giovanni" carries off the palm for strength of conception and brilliancy of characterisation. And firstly, is not Don Juan, that rebellious archangel, a finished creation? Can art depict more vividly and subtly the serpentine modulations, the unpeased desires

* Independently of these three numbers and the overture the score of "Don Giovanni" comprises twenty-six numbers which it seems needless to enumerate.

of the debauchee and the multifarious aspirations of this impulsive and exuberant nature?

And Donna Anna—that grand and noble character, a virgin with classic profile, sacrificing, like Hamlet, her love on the altar of duty, relentlessly pursuing her father's murderer, while her affianced husband weighed down by the difficulties of the mission sadly resigns himself to be the bearer of her flashing sword of vengeance—is she not as finely chiselled in music as the statue of the Commander is in marble? And how finely she contrasts with Elvira, a strong natured, passionate woman, following her lover like a tigress her prey; equally ready to strike or to fall prone at his feet! How different, again, is the shading and colouring of Zerlina, artless and yet a coquette, holding herself ready to throw herself fainting into the arms of her irresistible seducer and at the same time fanning the flame of brutal jealousy in the heart of the honest and virtuous Masetto. What remains to be said of the Commander with his stentorian voice and heavy gait; and finally of Leporello that heroic and wonderful buffoon. This last represents not alone a character, but a type, and one into which Mozart has amalgamated all the straggling characteristics of the Teutonic *Hanswurst* and the Italian *buffo*. Otto Jahn has already remarked that Leporello is as like as he is unlike Don Juan. And in reality while imitating his master he has equipped himself with every vice. Only what with the one is after all akin to grace and elegance becomes ridiculous and grotesque with the other. Don Juan is ambitious, Leporello is vain; the master is a gourmet, the

valet a glutton; the heart of the one overflows with love; that of the other is filled with all kinds of gross desires. Don Juan's one virtue is courage: it is the only characteristic which the servant has refrained from borrowing; Leporello is cringing and cowardly, and what is really the essence of true comedy, the poor wretch is rightly punished for the vices he has appropriated by the absence of the one and only quality which he is powerless to obtain and which might have served to counterbalance his defects. Continually meeting with the same adventures Don Juan extricates himself out of difficulties by his intrepidity and gallantry, while Leporello is lost for want of courage; the master breaks the bonds that impede his freedom, the valet sticks to them like a fly within a web.

"Da Ponte's text," said Castil-Blaze, "is the finest of libretti as Mozart's score is the greatest of operas." The assertion may seem an arbitrary one but it is none the less true that the subject is eminently suited to music. An altogether exceptional character is given to it by the well-balanced juxtaposition of the two styles, which were hitherto kept apart. Before Mozart's time the hard and fast line between tragedy and comedy in music was as severely kept as the same distinction in the literary sphere. On one side was *opera seria*, on the other *opera buffa*. The two were united for the first time in "Don Giovanni." And it is worthy of remark that the serious and the comic are not merely placed in juxtaposition but that they mingle and are interlaced in the principal situations of the opera. In the last scene, at the very moment when the

Commander calls upon the hardened criminal to repent and shows him the hell into which he will be precipitated, the farce is still in full swing. And what is so truly admirable, is that we can continue making fun of Lepor-ello's fright without in any way breaking the spell of terror caused by the dreaded apparition.

In Beethoven's opinion, the subject of "Don Giovanni" was immoral and altogether unworthy of the undefiled art of music. "He would have been incapable," he said, "of using such a scandalous theme." We need not pause to analyse the puritanical feeling contained in this remark, the fact remains that the subject matter which was so repugnant to the composer of the Ninth Symphony was admirably suited to Mozart's temperament. Don Juan is not like Faust, a restless spirit striving to obtain a view of things beyond his horizon; neither is a sceptical philosopher desirous of gaining wisdom and knowledge: his fiery temperament shows itself in acts, not in monologues; with him life is untrammelled and unrestrained, vehement as a lava stream from a volcano, laying waste and consuming all that may happen to bar its headlong passage. And it is precisely on account of this fundamental difference that Faust is an essentially literary subject whilst the theme of "Don Giovanni" is better suited to musical treatment. And for precisely this reason did Mozart take possession of it and transform it into an immortal *chef-d'œuvre*. "Don Giovanni," Mozart would say, "was composed for the public of Prague but principally for a few friends and for myself." This

was too modest a statement, for the works of a genius are the common inheritance of all those who are nourished by the breath of art, and sooner or later this marvellous work was destined to travel round the world.

Its renown spread first, naturally enough, in Germany. In London the success of the "Nozze" prepared the way; it was performed there for the first time in 1817 at the Italian Theatre; owing to its great success the Covent Garden manager had it immediately translated into English so that it might compete favourably with Continental representations. "Don Giovanni" was soon also rapidly naturalised in Denmark, in Sweden and in Russia. In 1825 the celebrated Garcia imported it to America and staged it in New York, where he was assisted by da Ponte, who in his old age had retired to the New World.

In Paris the work made its first appearance on the 30th Fructidor year XIII. (September 17, 1805) greatly disfigured by Thuring and Baillot, aided by the musician, G. Kalkbrenner. It was played later at the Odéon to a translation of Castil-Blaze. On March 10, 1834, it was performed at the Opera with the same translation. The recitatives were turned into verse by MM. Henri Blaze and Emile Deschamps and fitted to the music by Castil-Blaze. This version has since been retained in the répertoire. Finally, about five or six years ago, "Don Juan," translated, I think, by M. Trianon, was also played at the Théâtre-Lyrique.

Italy, however, has never really acclaimed this magnificent score. It was performed in Rome in 1811. It

was considered *una musica bellissima, superba, sublime, un musicone!* but it was not suited to the taste of the nation, *del gusto del paese*. It was given also with varying fortune, at Milan, Turin, Genoa and at Venice, but never with any great success. Not long ago an Italian singer rehearsing *Donna Anna*, exclaimed with vexation: "*Non capisco niente a questa maladetta musica*: I cannot understand this accursed music."

To this naïve remark, which redounds to the detriment of the speaker, we will oppose the opinion of Rossini: one day when surrounded by many friends, relates M. Viardot, Rossini was begged to name his favourite of all the operas he had composed. Every father reckons a Benjamin among his children they said, and one named the "Barbiere," another "Otello," this one "La Gazza," and others "Semiramide" and "William Tell." There was a brief silence awaiting the words of the oracle: "You want to know what opera I love best, well, it is 'Don Giovanni.'"

An anecdote which may well serve as a counterpart to that of M. Viardot, was related to me by the elder M. Lavoix, first librarian of the National Library. One day Beethoven was mentioned by those conversing with the composer of "William Tell." "You must have been acquainted with him," said M. Lavoix, "when you were in Vienna."

"No," replied Rossini, "he had a disagreeable manner, he would not receive me; he detested my music. It does

not alter the fact," he added smiling, "that the fellow is the finest composer in the world."

"Bless me, but draw it mild," said M. Lavoix, "the world's finest composer! and Mozart, what do you say of him, dear master?"

"Oh," retorted Rossini, "he is the ONLY ONE."

CHAPTER XXXIV.

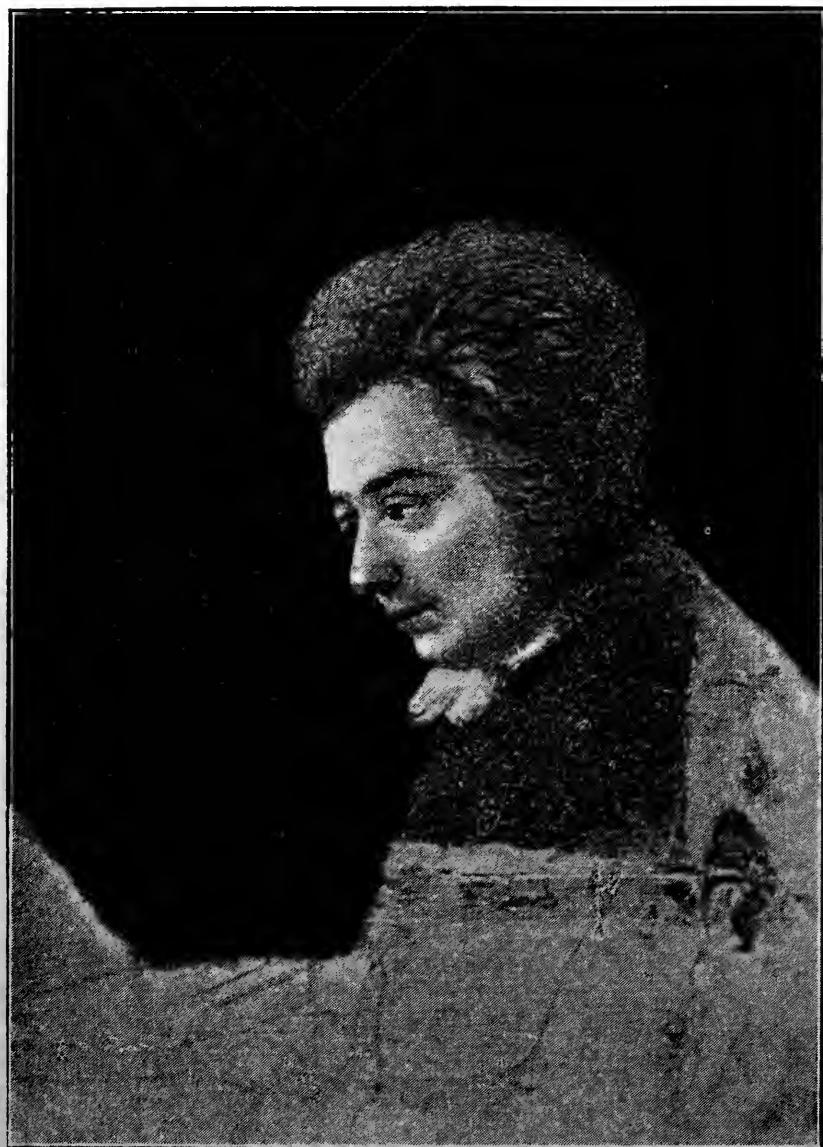
MOZART IN BERLIN.

ACCORDING to the accounts of the Imperial Theatre in Vienna, Mozart received the sum total of 225 florins for his "Don Giovanni." This, together with his salary of 800 florins, though reckoned a more considerable sum in those days than in the present, was nevertheless a very meagre pittance. In order to be free to compose and stage his opera Mozart had naturally been forced to cease giving his lessons; it is therefore not astonishing, even on the morrow of his success, to find him uttering that cry of distress which was afterwards reiterated with such frequent monotony as to resemble the tolling of an alarm bell.

In his dire necessity he addressed himself this time to a well-to-do merchant. Herr Puchberg, whose acquaintance he had made at the masonic lodge and whose name should be remembered with gratitude by all admirers of the great master, relieved and helped him on many different occasions. Unfortunately he was not in a position to lend him the thousand florins which he wanted at the moment

but he sent him two hundred which, though they burthened him with a fresh debt, were just then sufficient to free him from present difficulties. It was about this time that Mozart undertook the arrangement of Händel's works for Baron Van Swieten. The labour was given as a token of friendship and he desired no monetary profit from this heavy task. It is difficult to understand how Van Swieten, whose fortune was pretty considerable, could have availed himself of the time and exertions of the poor composer and apparently without any scruple on the score of parsimoniousness. It is however certain that Mozart never received any pecuniary assistance from his rich friend who nevertheless seldom hesitated to avail himself of his kindness and good nature. As circumstances in no way improved but were tending instead to go from bad to worse, the idea came to Mozart to extricate himself out of his difficulties by going on tour.

An excellent opportunity presented itself. Prince Lichnowsky, the husband of a staunch pupil of the composer's, was an officer of high rank in the Prussian army and the possessor of large estates in Silesia. He was obliged by his military duties as well as by business interests to take up his abode annually for a certain length of time in Berlin. So as to save the composer the expenses of a journey he offered him a seat in his postchaise. Mozart accepted without hesitation and started with his noble fellow-traveller in the early part of the spring of 1789. In the hope of earning a little competency Mozart had sorrowfully determined to separate himself from his beloved Constance; but his dearly loved wife was insepar-



Mozart, aged 35, from the unfinished Painting by his brother-in-law, Josef Lange, July, 1791. Reproduced from the original in the Mozarteum by kind permission of J. Ev. Engl. This is the last portrait known to have been painted of the composer.



able from his thoughts. Quite a large number of charming letters bearing the dates of this period constitute the most fascinating account of his travels imaginable.

Passing through Prague, where the impresario Guardasoni ordered a new opera from him, which for some unknown reason was never accomplished, he stopped for awhile at Dresden. There he met a celebrated virtuoso, a certain Hässler of Erfurt, who enjoyed a great reputation as organist chiefly on account of his skill in using the pedals. It was said of him that "he had the hands of an angel and the feet of a demon." Confronted with this formidable rival Mozart easily surpassed him. He wrote an account of this musical tournament in a letter to Constance in which humour and playfulness mingle with love and tenderness. The following lines are those which he penned at the end of his letter and which reveal the innermost thoughts of his noble loving mind.

"Dear little wife I have a host of petitions to make to you:

"1st. I implore you not to give way to grief;

"2nd. To take care of your health and to remember that the air of spring is treacherous;

"3rd. Not to go out walking alone or better still not to go for walks at all." (Constance was suffering from a serious illness and walking was at the same time tiring and dangerous for her).

"4th. Never to doubt the sincerity and depth of my love; I have never written a letter to you without first placing your dear photograph where my eyes will fall on it;

"5th. To guard not only your honour and mine, but even to watch over outward appearances; do not let this recommendation offend you, for you should love me all the more for being anxious about your good fame;

"6th and *ultimo*. I beg of you to give me longer details in your letter. I want to know whether your brother-in-law, Höfer, came to see you the day after my departure; if he often comes to enquire after you as he promised me he would; if the Lange family come to visit you; if your portrait is progressing; if you do this or that; everything that is of supreme interest to me. Adieu, dearest, keep well. Every evening before going to bed I have a good half hour's chat with your dear likeness; and also when I awake. Adieu, I send you 1095060437082 kisses; there is where with to exercise yourself in numeration."

The time spent by Mozart in Leipsic was as successful as his sojourn in Dresden had been. He was received with tender solicitude by the old Doles, pupil of and successor to the great Sebastian Bach who believed, when he heard Mozart improvise on the Thomaskirche organ, that he was assisting at his master's resurrection. Doles was never weary of extolling his illustrious guest and quickly bestowed quite a fatherly affection upon him. The eve of his departure Mozart and a few friends were supping with him. The guests were feeling dejected; their host was thinking of the coming separation and his sadness pervaded the company. Mozart had tried to cheer them up with his usual joking good-humour, but in vain. When the time of parting arrived Doles begged Mozart to write down a few notes of music as a remem-

brance of their friendship. "Truly," said the master, "I feel more inclined for sleep than for composing." However he took a sheet of paper, tore it in half and wrote a canon for three voices on each portion: the first in extended chords sentimental and sad; the second of rapid quavers light and tripping. When it was noticed that both excerpts could be sung simultaneously, Mozart wrote under each canon words suited to the spirit of the music: the first said: "Au revoir, friends, we will meet again," and the second: "Do not moan or groan like ancient crones." "The ensemble effect," said Rochlitz, "was both touching and comic." When the last note had been sung by the assembled guests Mozart stood up and grasped the hands of his comrades endeavouring to conceal the sudden agitation which threatened to overwhelm him and to which his impressionable nature was predisposed and then waving them a last adieu he quickly made his escape. Early the next day he was on the road to Berlin.

Frederick-Wilhelm II. was one of those royal musicians who not contenting themselves with a mere platonic and contemplative love of art, cultivate it passionately and practice it with assiduity. He had a marked talent for the violoncello and his master—a Frenchman, the oldest of the Duport brothers—had taught him all its secrets. He played very artistically and was able to hold his own not only in chamber music but also in an orchestra. Händel and Gluck were his favourite composers but his taste was eclectic and he gave a place in his repertory to Italian and French as well as to German composers. He was acquainted with Mozart's quartets and with his

“*Entführung aus dem Serail*” which had been often played at the Berlin Theatre; therefore when Prince Lichnowsky presented the composer to him at Potsdam he received him with great cordiality. “What do you think of my chapel choir?” he asked. “Sire,” replied Mozart with awkward want of tact, “it is composed of the best virtuosi and if these gentlemen could succeed in singing in tune they would do wonderfully well.” This remark was repeated to the choirmaster, Reichardt; it cost Mozart a series of inimical intrigues in which Duport, whom the master had also offended, took part. But in his heart the king sided with Mozart and would have kept him at court. One day he suddenly made him the proposal of entering his service, offering him Reichardt’s appointment with a salary of 3,000 thalers. At that time it was a truly splendid position. But either because Mozart felt out of his element at the Berlin court or because his frank and simple nature felt ill at ease amid the stiff surroundings, he shuddered at the very idea of leaving Vienna. “But would your Majesty wish me to desert my kind emperor.” The monarch could not help smiling at this artless exclamation but the faithfulness which it betrayed touched him in spite of himself. “Reflect,” he said to Mozart, “weigh well your decision, I give you a whole year to make up your mind.”

Before bidding farewell to Berlin, Mozart made another excursion to Leipsic where he had promised to give a concert and conduct one of his symphonies. He took the first movement in such quick time that he disconcerted the instrumentalists who had been accustomed to play it much

more slowly. Seeing that they were not following his beat he made them play the same passage three times and he stamped the time with his foot with so much energy that his steel shoe buckle was broken in the effort. The symphony players who were more used to compliments than to remonstrances became angry and taking the bit between their teeth they ran at full speed through the composition. Mozart who was satisfied with the result treated them with greater moderation and soothed them with a few well chosen words. He refused to repeat his symphony. "The parts were well balanced," he said, "you played correctly and I think it is needless to fatigue you unnecessarily." They were entirely propitiated. After the rehearsal one of the master's friends timidly asked him if he had not taken the commencement of his symphony a little too quickly. "Very likely," he replied, "I made them play it a great deal too fast; but when I arrived at the desk I took in at a glance that most of the musicians were old men. If I had not roused them at first and made them angry they would have lagged behind and fallen asleep before the end of the piece."

Returning to Berlin on May 19, he beheld "Die Enführung aus dem Serail" affixed on the theatre doors to be played by *general request*. He did not trouble to change his clothes but rushed in his travelling cloak to take his place in the first row of the orchestra stalls. Very little known to the public and quite unknown to the singers, he, however, soon betrayed his identity in a sufficiently comic manner. Either from carelessness or on account of a mistake in his music in a phrase in Pedrello's

aria (No. 13 in the original score) the second violin played a D sharp instead of a D natural. "Plague upon you!" cried the exasperated Mozart, "will you be so good as to play D natural." This unexpected exclamation caused the orchestra to stop playing and all eyes present were turned towards the speaker who was soon recognised and welcomed. Feeling ashamed of his escapade Mozart took to his heels like a naughty schoolboy and then ran on to the stage to make his excuses; but the artists were much too frightened to continue the opera; a deal of diplomacy had to be used to induce them to resume their work.

During this second sojourn in the Prussian capital Mozart was invited to play before the Queen; she complimented him very highly on his performance and the king bestowed on him a gratuity of 100 golden frederics. This was the only benefit Mozart derived from his long tour. The other concerts had brought him no profits and the little he had earned was quickly spent in hotel and other necessary expenses.

CHAPTER XXXV.

“COSI FAN TUTTE, OSSIA LA SCUOLA DEGLI AMANTI.”

THOUGH Mozart's expectations were not realised by his visit to Berlin it is certain, however, that if he had chosen, he might have derived some advantage from it by adroitly mentioning, in the hearing of the emperor, the splendid offers made to him by the King of Prussia. His friends were urging him to take this course and no doubt had he done so the innocent artifice would have succeeded.

But anything appertaining to double dealing was extremely repugnant to his candid nature and he refused to play the part demanded of him.

So as dissimilation was impossible and knowing at the same time that the emperor would not do anything for him Mozart regretfully resolved to resign his appointment so as to accept the proposals of the Berlin court. On hearing his intention the emperor turned quickly round and exclaimed with seeming affection: “What, my dear Mozart you then would wish to leave me?” “Sir,”

answered the composer, immediately disarmed, "Sir! I will remain and I place myself entirely at your kind disposal." Such faithful trust would have affected anyone less self-centred than Joseph but the heart of the philosopher-emperor was not easily touched by delicate attentions. The remembrance of the little episode was soon forgotten; the emperor's impassive serenity remained untroubled and Mozart's position was in no way ameliorated. When his friends heard what had occurred they upbraided him for not having taken advantage of the occasion to ask at least, for a slightly higher salary. "Never mind," he said, "at such a moment what poor devil would have thought of money matters!" It was the success of the "Nozze di Figaro" and not the above incident, which decided the composer to ask Mozart for a new work for the Vienna theatre. Da Ponte was again commissioned to write the libretto; but he was not so fortunate as he had been on the two previous occasions. The subject of "Cosi fan tutte" is not only immoral but the plot is vapid and vulgar.

A high rank must be assigned to Mozart's score, if judged solely from the point of view of pure music. In spite of the feeble text and the prosaic situations the composer's muse has not folded her wings; her eyes are still directed towards the heights of poetry and in her flight she breaks the bonds which bind her to earth. I will even assert that the master's touch has never been surer, his art more perfect, its structure more beautiful. But further detailed inspection convinces one that this new work does not denote progress in the master's career. It is a kind of

looking backward; a return to the old *opera buffa*, in the same way as "*La Clemenza di Tito*" is a retrograde step towards *opera seria*.

The two works are not the outcome of a spontaneous and logical development. Coming after the "*Nozze di Figaro*" in which Mozart had enlarged the framework of the old Italian buffoonery, and after "*Don Giovanni*," in which he shattered the mould of musical tragedy, they can only be considered as occasional works written to order and shaped by the hand of a first-rate workman from an old-fashioned pattern.

In spite of its unimportance and probably just on account of its unambitious character "*Cosi fan tutte*" was favourably received from its outset. It is even probable that the success of the new opera would have thrown the "*Nozze*" into the shade had not the death of Joseph II. abruptly stopped its representations. "*Cosi fan tutte, ossia la Scuola degli amanti*," *opera buffa* in two acts was performed for the first time on January 26, 1790. Mozart had commenced the preceding month to compose it and it may be said that this lengthy score was almost written unawares and by surprise. The three female parts, *Fior-dilegi*, *Dorabella* and *Despina*, were taken by the Signora Ferraresi del Bene, Madame Louise Villeneuve and by the wife of the basso, Bussani. *Guglielmo* was played by the excellent comedian, Benucci, *Ferrando* by the tenor, Calvesi: and the accessory part of *Don Alfonso* was entrusted to Bussani, the manager of the company.

"*Cosi fan Tutte*" passed rapidly from Italian into German. This was indispensable in order to insure

a tour for the opera in Germany. But as everyone agreed to criticise da Ponte's libretto it was not thought necessary to remain faithful to his text. Numberless versions more or less unlike the original were soon in circulation; popular favour was not accorded to any of them.

The first translation, or to be more exact, the first arrangement was given in Vienna in 1794 under the title of "Die Schule der Liebe," the School of Love, and borrowed from da Ponte. In 1804 a new arrangement was produced: "Mädchen's Treue," Maiden's fidelity, which made way for the Magic Test, "Die Zauberprobe."

In Berlin the first version "Eine Machts wie die Andere," (One like the other), played in 1792, was replaced in 1805 by "Weibertreue," Woman's fidelity, and in 1820 by "Die Verfangliche Wette," the Seduction of betting. These different attempts at substituting a more interesting libretto for the original one were continued in 1858 by Bernhard Gugler, a poet musician. In his translation of "Cosi fan tutte" the modifications adapt themselves better to the requirements of Mozart's music.

In Italy "Cosi fan tutte" met with much the same mediocre success as the other operas of Mozart.

It was performed in London in 1811; Arnold translated it and gave it the title of "Tit for tat."

It was played the same year for the first time in Paris, at the Odéon, by an Italian company, and as it is well known, at the time of the consulship of M. Cavalho, two talented poets, Jules Barbier and Michel Carré, attempted to wed Mozart's score to Shakespeare's comedy of "Love's

labour lost." The idea seemed ingenious but it did not meet with any success.

The problem of adapting Mozart's score to the French stage was a failure but sooner or later it is certain to tempt the pen of some author musician, for though "Cosi fan tutte" has not the importance, for the critic and the historian, of the "Nozze," "Don Giovanni" or of the "Zauberflöte," this delightful work is nevertheless one of Mozart's most finished and fascinating scores.*

* The manuscript of "Cosi fan tutte" is the property of Mr. Gustave André of New York, at least it was in his possession quite recently. I do not think it was comprised in the sale of Mozart's manuscript music which took place a few months ago at the Berlin Library. The original score comprises besides the Overture, 31 numbers: 13 arias, 6 duets, 5 trios, 1 quartet, 2 quintetts, 1 sextet, 1 chorus, and 2 finales. It will be noted that there is a preponderance of concerted numbers.

CHAPTER XXXVI.

POVERTY AND GREATNESS.

ON the 2nd February, 1790, after having spent an agitated, unprofitable life, Maria Theresa's son died, as he had lived, like a philosopher. Having dictated his own epitaph: "Here lies Joseph II., unfortunate in all he undertook," and feeling nigh unto his last gasp, he uttered these memorable words: "I do not regret leaving my throne; one single thought weighs heavy on my mind: I have made so few happy and have caused so many to feel ungrateful." Alas! poor Mozart could not be numbered in either category. Had Joseph been just he might have given him happiness. But his place had been usurped by unworthy rivals. As to ingratitude, Mozart had cherished in his grateful heart the remembrance of the smallest mark of favour he had received and it is certain what he had given was worth a thousand of what had been bestowed upon him. There were no faults on his side but he had much to forgive.

In his last testament Joseph had made this confession: "I beg all those to whom I have not rendered justice, to

forgive me out of Christian charity or humanity. The monarch on his throne, like the poor man in his cabin, is, after all, but a man." Mozart could place himself without hesitation in the rank and file of those from whom the Emperor begged for absolution. Sovereign justice had not been extended to him. But though the reasons were few and far between which could cause Mozart to regret Joseph II. there was still less cause for him to rejoice over the advent of his successor. Leopold II. had not unfortunately inherited his brother's tastes for literature and art. During the first six months of his reign he never entered a theatre. When he went to a play for the first time in September with Ferdinand of Naples his motive for going was neither interest or curiosity but merely to do honour to his Royal guest.

He was extremely prejudiced against all those who had enjoyed Joseph's good favour and Mozart's title of Court composer caused him to be looked upon with suspicion. During the celebration of the festivities in honour of Ferdinand and the marriages of his daughters with two Archdukes, the services of the eminent virtuoso and composer were not once solicited. He was kept in the shade, away from the Court, while other artists unworthy to untie his shoelaces were treated with every consideration and loaded with presents.

It was in the reign of Leopold that Mozart began to pass through the most painful period of his career. For then his ever-increasing poverty assumed the proportions of real misery and he entered upon the sad prelude to his lamentable and premature death. Also at that time his

already precarious position was rendered doubly difficult by his wife's lengthy illness, which kept her in bed with continual relapses for eight months. Constance's medical advisers had ordered her on several different occasions to go for the summer to Bade, near Vienna. This additional expense for this poverty-stricken household very nearly brought utter ruin into its midst. Then one nearly as indigent as themselves came to their help. A poor schoolmaster, who was one of the singers in the church of the watering place, offered Constance kindly hospitality. It was for this good-hearted man that Mozart wrote his delightful "Ave Verum" for four voices with organ and quartet accompaniment. This piece, by reason of its melodic simplicity and conciseness, is a perfect model of style.

But though Stoll's generosity enabled Mozart to give his wife the little comforts which her health demanded, it could not lighten the ever-increasing weight of his daily needs. To whom could he address himself in these cruel straits? The good Puchberg, who had helped him on several previous occasions was powerless to do any more; Mozart already owed him nearly a thousand florins. His aristocratic clavichord pupils had all left Vienna; his works played over the length and breadth of Germany brought him no fees and his editors turned a deaf ear to his demands. One of these, Hoffmeister, in a generous mood, had placed two or three ducats in his hand and had said: "Compose in a simpler and more popular style or I will print no more of your compositions nor will I give you another kreutzer." Mozart quietly answered:

"Then, my good sir, I must needs resign myself to die of starvation!"

But at the age of thirty-four one does not so easily bid farewell to life. The only resource left was to knock again at the door of the tried and faithful friend and comrade. Mozart bethought himself again of Puchberg and addressed a touching letter to him. "You are right, my dear friend, to leave my letters unanswered. My importunity is really too great, but try and realise the terrible position I am in and forgive me. If you could help me just once again out of this momentary difficulty, and oh! I do implore you so to do, for the love of God; I would be grateful for the smallest donation which you could give me."

To this cry of distress the kind-hearted Puchberg answered by sending twenty florins. It was but a drop of water on a sandy desert.

There still, however, remained one more resource. Kapellmeister Bono had been dead some little while and Salieri, having made a fortune, had left the scene of his labours and the place he had previously occupied was vacant. Though he cherished no illusions with regard to his Sovereign's inclinations, Mozart thought he might lay claim to the post; so he drew up a request, the rough copy of which is preserved, and solicited at the same time the honour of directing the musical education of the Emperor's children, who then had no recognised professor.

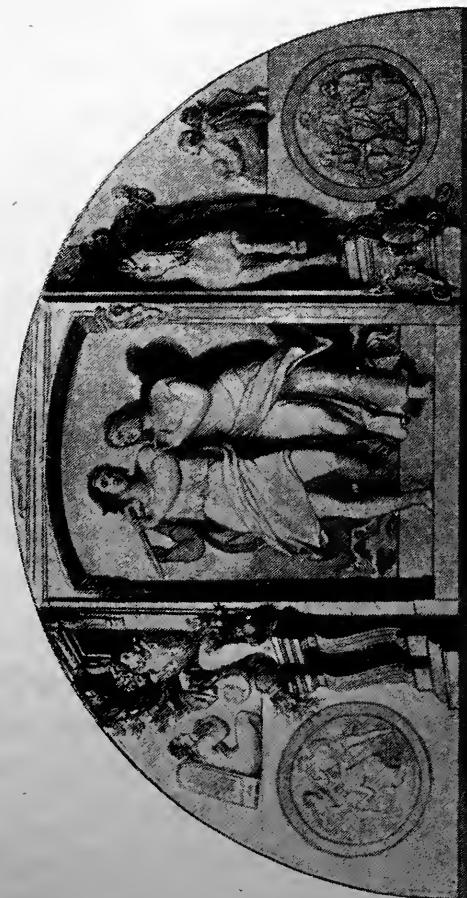
His right to the appointment seemed inalienable but he was not even given the courtesy of an answer. The composer of "La Belle Cordonnière," Ignace Umlauf, was

preferred to the creator of the "Nozze" and "Don Giovanni." His name is now ignored and forgotten and yet at the time his fame was sufficiently brilliant to eclipse the radiant light of a Mozart.

Finding that his circumstances were getting more and more desperate the unfortunate genius snatched vainly at shadows, endeavouring to gain by his talent as a virtuoso the means which were refused to his ability as a composer. A favourable occasion seemed imminent. The coronation of the Emperor at Frankfort-on-the-Main announced for the following 9th October, promised to bring a crowd of strangers into the old-world city. Surely now, he thought, there will be a chance of making some money. In planning this last tour, he had reckoned on making it free of cost. A little company of fifteen musicians in the pay of the Emperor, with Salieri and Umlauf as directors, were to travel in the Court carriages. The Court composer claimed a seat amongst them. His request was refused. He determined, therefore, to defray his own expenses, and for that purpose he was obliged to pawn all that was left him of silver and valuables. The first outlay for travelling and lodgings having absorbed the greater part of his little capital, he discovered that he had not sufficient money for his return journey. He fortunately came across a money-lender who consented to make him a loan of a thousand florins. The sum was made over to him partly in species and partly in commodities !

With his usual frankness he wrote an account of the disastrous transaction to his wife in a tear-stained letter;





Mozart-Fresco from the Vienna Opera House.

and he ended it with the usual affectionate and playful words which he was never at a loss for even in the most painful periods of his life: "You see I have wept a good deal whilst writing you this long letter, but observe I snap my fingers at sorrow!—catch little wifie!—around your head innumerable kisses are flying. Hullo! the dickens! I behold quite an army of them coming towards me. Ah! Ah! I have caught three, they are delicious."

From Frankfort Mozart went to Mainz and then continually in pursuit of the mirage that eluded him, he reached Munich and Mannheim. He came back to Vienna poorer than ever and handicapped by a heavy debt, the capital and interests of which he was expected to pay very shortly. Soon after his return he was grieved to have to be separated from his noble and loyal rival, or as he had formed the habit of calling the illustrious Joseph Haydn, his "dear papa." By the death of Prince Nicolas Esterhazy Haydn had resumed his freedom, and Mozart, who worshipped him, was congratulating himself on their future affectionate intimacy, when Salomon, the founder of the Hanover Square concerts in London, lured the old composer by his brilliant proposals to England. The farewells of these two great masters, so well constituted to love and understand one another, were very touching. Having passed the day together in brotherly talk and affection, the time came to bid each other adieu. Mozart, whose mind was already agitated by gloomy presentiments, threw himself weeping into the arms of his old friend. "O my dear papa," he exclaimed, "this will be our last embrace, we shall never meet again!"

Haydn, who was close on sixty years of age, thought his young friend was dreading the dangers of the voyage for him and perhaps foreseeing the future fatiguing existence to which he was little accustomed. He endeavoured to console him by saying that he felt strong and robust. But Mozart had thought only of his own grief. He knew full well that he was spending his strength in a hopeless struggle, and a sinister intuitive vision had revealed Death standing close beside him.

His presentiments were unhappily destined to be verified. Haydn was never to see Mozart again. When the old composer was told in London of the death of his young rival it is recorded that he wept bitterly. "O, my friends," he exclaimed, "will the world ever look upon his like again?" Haydn's grief was as deep as it was sincere and at an age when the affections are weakened and have lost their keenness he preserved the remembrance of his friend with altogether youthful impressionability. On the 30th December, 1807, more than sixteen years after the sad event, several intimate friends had surrounded the old man to offer their congratulations to him on the occasion of the approaching new year. The conversation turned on Mozart. Haydn began to cry like a child. When he was a little calmed: "Forgive me," he said, "but I can never hear anyone pronounce the name of that gentle Mozart without a heartbreak."

But to resume the thread of our narrative. As it seemed certain that Mozart could no longer expect anything from the good-will—or to be more accurate—from the justice of the Emperor, he resolved to

knock at other doors and to address a request to the local Vienna magistrates to solicit, not an appointment such as his genius demanded, but a simple supernumerary post without salary or profit. Here follows this modest supplication:

Honoured and learned magistrates of the city of Vienna. Gracious lords!

When the Herr Kapellmeister Hoffmann fell ill I had bethought myself of making a bid for his post. As my talents as a musician and my works are known abroad and my name is held in a certain esteem and that also for several years I have had the honour of being attached to the Court as composer I had hopes of not being unworthy of the solicited appointment and of the favour of the learned magistrates whom I am addressing.

Kapellmeister Hoffmann is now, however, restored to good health. I am very pleased to hear of his recovery and from my heart I wish him a long life; but I have reason to believe it would nevertheless be advantageous for the service of the cathedral and for yours, very gracious lords, to associate me as deputy assistant, and gratuitously, with this worthy official, who has already attained an advanced age. I could thus be useful to this good man and I could at the same time win the goodwill of the learned magistrates of the city of Vienna by the services which my special knowledge of church music would enable me to undertake better than anyone else.

Your very obedient servant,

Wolfgang-Amadeus Mozart.

“Composer to the Imperial and Royal Court.”

The request was too modest and the proposal too advantageous not to be welcomed. The "gracious lords" replied by a decree of May 9, 1791, which nominated Mozart without salary and in the capacity of deputy assistant to Leopold Hoffmann, Kapellmeister of the Cathedral of St. Stephen. The same document assured him the reversion of the post. It was the only benefit Mozart had expected from his claim.

Alas! it was but a false hope for the old captain was destined to outlive his young and illustrious lieutenant.

CHAPTER XXXVII.

AN OLD ACQUAINTANCE.—MOZART AND SCHIKANEDER.—AT WORK ON "DIE ZAUBERFLOTE."

IT was whilst he was still confronted with this dire distress that one of Mozart's old comrades, Schikaneder, singer, author and impresario, came on March 7, 1791, to appeal to him, on the score of their old affection, to be saved from ruin and disgrace.

We have already made the acquaintance of this extraordinary individual; but since we last took leave of him he had experienced a series of adventures. He had tried his luck successively in the Innsbruck, Laibach, Gratz, Presbourg, Pesth and Salzburg theatres. He had thus accumulated a pretty good sum of money, which he lost at a single stroke in an unfortunate enterprise. The idea had occurred to him to write a pantomime in which the personages were to assume the guise of the feathered tribe and the chief character was to be dressed up like a gigantic goose. The mounting of the fantasy was extremely costly. Unfortunately the piece did not justify

his expectations. It fell flat stifled by groans and hisses. Its failure ruined the venturesome impresario, who not only lost the feathers out of his own cap but was obliged to put to flight the whole of his poultry yard. Beginning again as a simple comedian, for a short while, Schikaneder and his wife paced the boards of the Vienna theatres; but unable to resist the allurements of theatrical speculations, he found the means of trying his hand in another direction and took the management of the Ratisbon theatre. And as he had good reasons for distrusting his luck, he prudently left his wife in a rival company in Vienna, where she was attached to a kind of foreign entertainment at the theatre *Auf der Wieden* to sing national airs and take part in comic operas borrowed from the French repertory. This little troupe attracted the eye of Schikaneder and he acquired the rights of its performances. There is no doubt that he would have been as successful as his predecessor if he had only learnt to control his ambition. But Schikaneder's restless, vagabond nature refused to follow beaten paths and he went willingly in any other direction. Besides he liked putting himself forward on every possible occasion. His talent as a comedian and singer demanded that he should efface himself modestly and keep in the second rank, yet he could hardly content himself with being amongst the first-class performers but was continually wishing to have the stage to himself. As author, in spite of his weak style and superficial knowledge, his pretensions were very great: he pared and snipped the works of others without any ceremony and in a ridiculous manner, arranging them according to his

own ideas and accommodating them to the supposed taste of the public.

One day after the performance of a drama which had elicited displeasure because evil had appeared triumphant, he resolved to satisfy the public by printing on the play-bill the following pleasant announcement: "To-morrow the villain will be thrown into the river." For the above-mentioned reasons, and notwithstanding a few successes, Schikaneder had not managed his affairs very well. He was on the point of declaring himself insolvent, when he sought out Mozart and proposed that he should set to music the libretto of the "Magic Flute," of which he was the author. Mozart, who never made calculations when it was a question of helping anyone and who was also invariably fascinated by the mirage of the stage, accepted without any hesitation. He contented himself with making this modest stipulation: "If I do not succeed in extricating you out of your difficulties, my poor Schikaneder, and if the work is a failure you must not blame me, for I have never yet written fairy-scenas."

Schikaneder felt no uneasiness; he was well convinced of the merits of his own work, which he considered sufficient to insure success, but experience had taught him not to be content with a mere promise. He knew that though Mozart composed with wonderful facility he often needed someone at his elbow to keep him at his work. So he prudently resolved to keep his eyes on him and remain in his neighbourhood. As Frau Mozart was taking the waters at Bade, Mozart was alone in Vienna. Schikaneder took him out of his solitude and established him in a

little pavilion built in the middle of a garden belonging to his theatre.

The Salzburg Mozarteum is in possession of this relic and it has been placed in the grounds surrounding the castle of the old Archbishops: the Mirabellgarten.

It was in this pavilion and in a room belonging to the Josephsdorf Casino, near Vienna, that the master wrote the renowned score of the "Zauberflöte."

Notwithstanding Schikaneder's self-conceit, his wonderful libretto is anything but a *chef-d'œuvre*. Badly drawn characters, an uninteresting, vulgar plot conceived in a weak and grotesque style, these were the ingredients which served Mozart for one of his finest inspirations. The author had borrowed his idea from a story by Wieland: "Loulou, or the Magic Flute." He had kept pretty close to the original, when he heard that Marinelli, one of his rivals, who ran the Leopoldstadt theatre, was on the point of producing a piece written round the same subject.

As he was unwilling to enter into a dangerous contest with his rival he modified his original plot, substituting the character of Sarastro for the villain of the piece, and thus the whole drift of the work was altered. High priest of Isis, holding in his anointed hands the veiled goddess' mysterious treasure, Sarastro appeared to be a kind of semblance of contemporary freemasonry. And Schikaneder, who, with his collaborator, belonged to the society could not let the occasion slip by of making propaganda in favour of the celebrated order by staging some of the solemn tests imposed upon the adepts. In this task he was greatly aided by one of the artists of his company,

and an author in his spare moments, Johann-Georg Gieseke, whom, however, Schikaneder was careful to place in the background where he could not interfere with his own renown.

But the united efforts of the two collaborators proved powerless to give cohesion and unity to a piece which had been intended from the very outset to move in a totally different direction from the one which it eventually followed. And for this reason it was endowed with a strange obscurity of meaning which gave the appearance of depth to a singularly shallow conception. Hence also the explanatory comments made from time to time by Germans and the foolish interpretations which they have affixed to Schikaneder's libretto.

And even lately there have been those who have pretended to see a symbolical representation of the French revolution therein. Thanks to this fine interpretation the Queen of Night typifies the Royal obscurantist government; Pamina is liberty who is always a daughter of despotism, and Tamino representing the nation, falls violently in love with her. The three nymphs are the deputies of the three States, the three good genii: prudence, justice and patriotism, who guide Tamino through all kinds of ordeals to his adored one. Monostatos, the Moor, stands for emigration; Sarastro for the wisdom of a legislation of equality and the priests constitute the National assembly.

It is hardly necessary to add that Schikaneder's piece was already sufficiently ridiculous and did not need any superfluous additions; and if the miserable verse really

embodied these grotesque ideas it is certain that Mozart was ignorant of their meaning. As he has declared himself "Die Zauberflöte" was to him merely the libretto of a fairy opera.

Meanwhile the composer was advancing rapidly with the music of "Die Zauberflöte," and Schikaneder, who kept well within sight of his collaborator, did not allow him too much breathing time. Mozart was a prey to frequent melancholy fits caused by Constance's absence and her delicate state of health; and sinister presentiments were continually taking possession of his mind. But it was impossible to continue in these gloomy moods when in the company of the gay Schikaneder. Directly he perceived the slightest sign of their reappearance, he would take Mozart out with him, never leaving his side until his irresistible good spirits had dispelled the dark clouds surrounding his companion. Sometimes they would dine together with Schikaneder's merry troupe. There would be good cheer and hard drinking and Mozart, whose head was easily affected by wine, would become exceedingly hilarious. It is in these little incidents that the gossip originated which caused his sobriety to be questioned. It has been asserted also that in these hours of fun and pleasure, the bright eyes of Frau Gerl, one of Schikaneder's boarders, lured him from the path of conjugal fidelity. The story is no doubt akin to another of the same kind which was for a long time considered authentic and indisputable. It was maintained that, about this time, the master fell madly in love with one of his pupils, Frau Hofdämmel. The affair was supposed to have had a

tragic end. The outraged husband had come unawares on the guilty couple and in a fit of rage and jealousy had wounded his wife with a razor and then cut his own throat. This tragedy, so well accredited, that Jahn himself had made use of it, is but a tissue of lies. Hofdämmel had in reality cut short his own existence when in a state of high fever, but for reasons that had no connection whatever with either his wife's frailty or Mozart's intrigues. Koechel's researches have established the fact that this man committed suicide on December 10, 1791, five days after the death of the composer.

While these love affairs were being liberally ascribed to him Mozart was continually directing his thoughts towards the little town of Bade, where his dear Constance was staying, and he never wearied of writing charming letters to her full of loving, sincere affection which forbid any afterthought of suspicion.

The following is a fragment from one of these: I quote it because it is one of the few that were written in French and it shows with what ease the master used our language. "My dearest wife,—I am writing this letter in the little garden room at Leitgeb's, where I slept as excellently well last night as I do at home. I shall sleep there to-night also because I have discharged Leonore and I should be alone at home, which would not be pleasant to me. I await with impatience your letter which will tell me what you did yesterday; I tremble when I think of St. Antony's for I always dread the risk of your tumbling down

St. Antony's well, "Antonsbad" one of the sulphurous springs of Bade.

the stairs when you come out of it, and thus I find myself midway between hope and fear, which is certainly a disagreeable predicament to be in! If you were not in delicate health my anxiety would not be so great. But I will not give way to gloomy thoughts! Heaven will most certainly keep watch over my dearest Stanzi Marini!"

His prayers were heard, for his dear Constance regained her health and on the following 26th of July she gave birth to a son, who bore his father's illustrious name: Wolfgang Amadeus. Mozart predicted that the child would one day be a musician because when listening to the piano he cried in the key of the piece that was being played. But neither the outpourings of his heart or the little distractions provided for him by Schikaneder hindered the master's work, and in July "Die Zauberflöte" was nearing its completion. The scoring had yet to be done and the overture and religious march were still wanting when, conformably to his usual habits, he entered it in the catalogue of his compositions as finished.

The rehearsals were immediately commenced, but an unforeseen circumstance prevented Mozart from superintending them. He confided them to the care of his young lieutenant, the orchestral conductor, Henneberg. It was not until the eve of the performance that he was able to direct the work himself.

CHAPTER XXXVIII.

PHANTASMAGORIA AND REALITY.—“LA CLEMENZA DI TITO.”

JUST at the time when Mozart was finishing the score of “Die Zauberflöte” an ordinary event took place which seemed, however, to partake of the mysterious, and which unhinged for a time his already overstrained mind, causing a shock to his impressionable nervous system. He had arrived at a period of life when most men have bid farewell to illusions and find themselves face to face with realities. The remembrance of his numberless shattered dreams was still keen and vivid and he dared not give himself up to hope, for the future lay before him, dark and menacing; the outlook was far from reassuring and might have intimidated one less brave and courageous.

In the days of Mozart those who were brave enough to devote themselves to the art of music dedicated themselves at one and the same time to a life of poverty. Those that were talented managed to exist, and the cleverest succeeded in earning a competency; but the illustrious and sweet tempered Mozart gained little else but disappoint-

ments and deceptions. In the struggle for life, among those who are defeated, even he who is most courageous becomes discouraged and allows the weapons to fall from his weary hands. In such straits did Mozart find himself. At the period at which we have arrived in this narrative an unequal contest had subdued and checkmated him. His weak constitution was worn out with unceasing toil and strange visions floated before his tired eyes, such as are often evoked by fasting and mortification in the desert of the anchorite.

Thus, one evening in the month of July, 1791, as he was sitting alone in his house, and from preference in the dark, so as not to dispel these phantoms, which, though frightening, were fascinating to him, he heard a knock at the door. He stood up feeling very perturbed, and found himself face to face with a strange looking man of solemn and severe countenance, clad in black from head to foot. His extraordinary leanness caused him to look even taller than he really was; he appeared, in fact, the prototype of one of those singular looking beings whom Hoffmann has so frequently and variously depicted. Standing in front of Mozart and towering above him, his height seemed immense. Without uttering a word the stranger handed the master a document to which was affixed a black seal. It was an unsigned letter; the writer begged Mozart to name his fee for composing a Requiem Mass.

“Who is this individual” asked Mozart, “who honours me by ordering this work?”

"His name," replied the stranger, "must remain a mystery."

"Very good, but to whom am I to send the score?"

"I will call for it."

"It will take a long time to write, I must have fifty ducats."

"Here they are!"

"You pay in advance?"

"I am also instructed to bring you some extra pay when the work is finished. When will it be convenient to you for me to come for it?"

"I will set to work at once but I cannot fix an exact date at present."

"It is enough, when it is time to return I will be here."

And with these words the stranger bowed and departed. Mozart grew pale and quivered in all his limbs. The strange physiognomy seemed to connect itself in his mind with the visions that had obsessed him. To him the man was not an ordinary mortal. There was something supernatural about him.

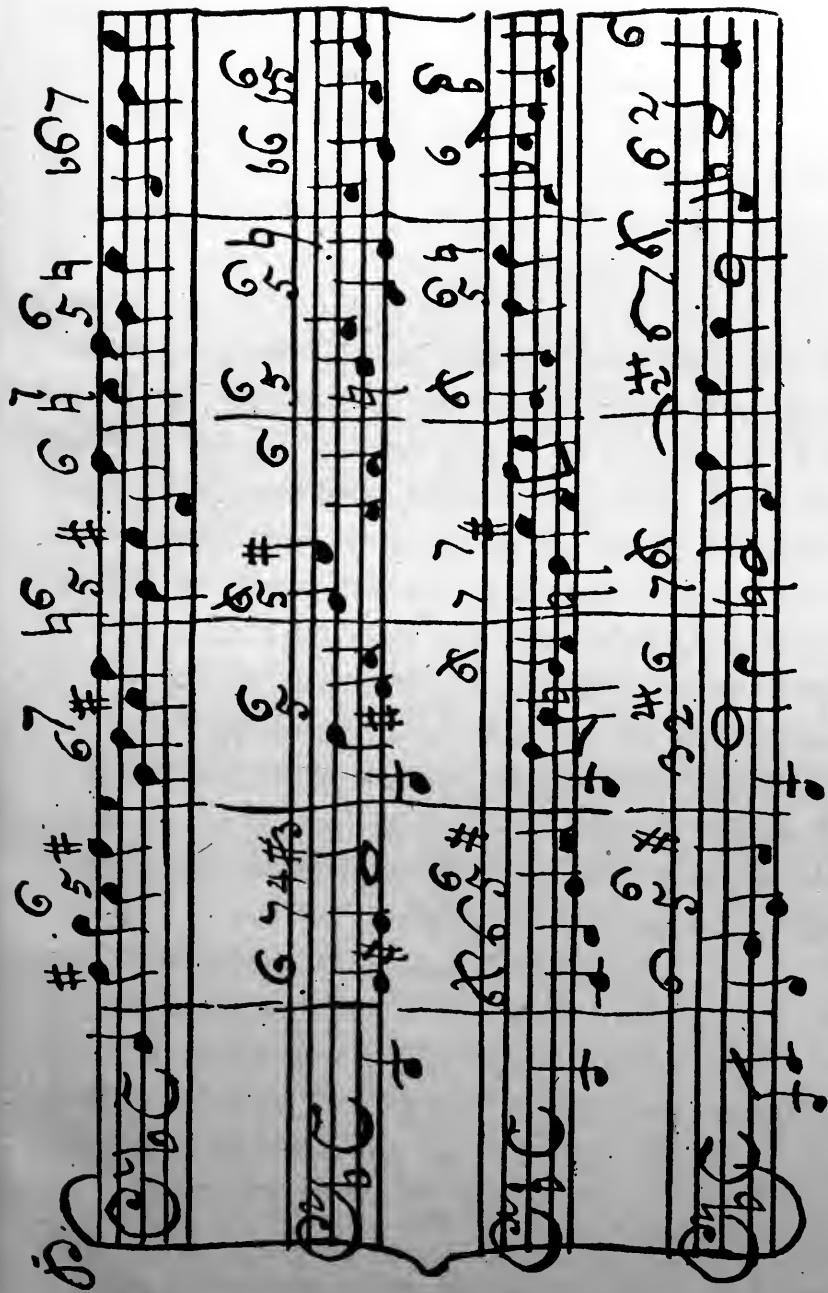
However, the occurrence was really quite simple. We are now in possession of the key to this phantasmagoria, and though the disguises were well effected the masks have all been lifted; we know the reasons for all the mysterious dealings which were really more allied to comedy than tragedy.

The dreaded messenger who seemed to poor Mozart to be an ambassador from another world was merely an ordinary major-domo, and his severe and correct demeanour was in keeping with his post. His name of

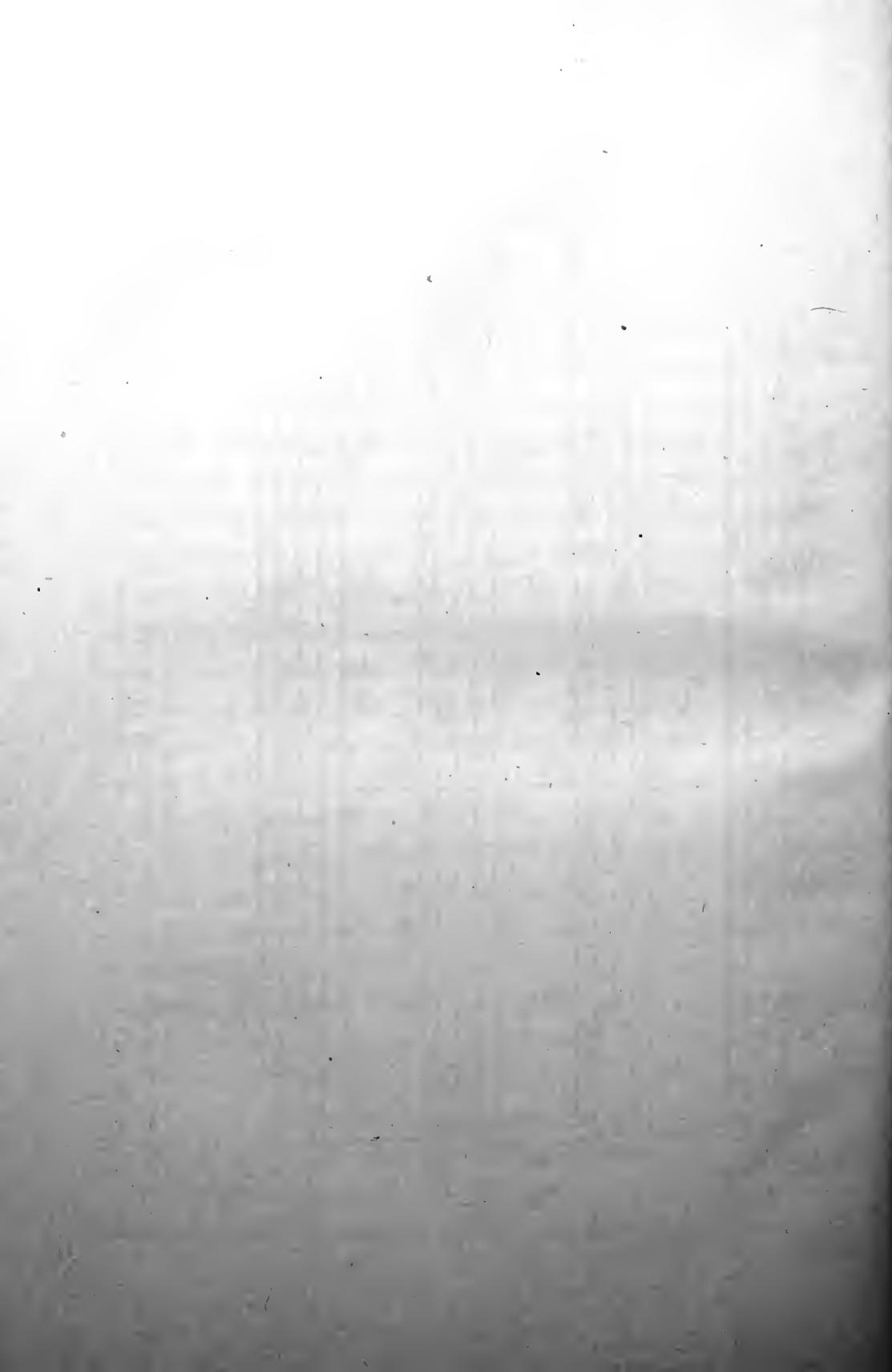
Leitgeb was similar to the Salzburg horn player whom Mozart had so often hoaxed and mystified, and he was in the service of a great nobleman, Count Franz von Walsegg, of Stuppach.

The Count was an original and plain-spoken man. He was devoted to music, played the violoncello and the flute and liked nothing better than to pass for an excellent composer. But the muse remaining obdurate to him he had bethought himself of buying her favours with hard cash. He was careful in the choice of his purveyors transacting business only with the best composers, paying them liberally for their work and demanding only in exchange for his generosity that the secret should be well kept and that they should bind themselves not to publish the works which had been ordered. When once he had obtained possession of the desired manuscript he would copy it out himself, and forgetting to sign the composer's name, he would cause the parts to be copied from his written score and would then place them on to the desks of his favourite virtuosi,—for twice in each week he treated himself to a concert of chamber music. When the piece had been read, he would ask the instrumentalists to guess the name of the composer, and the sly musicians who had discovered his dodges, never failed to turn round and assert that no one but himself was capable of writing such beautiful music. They had recognised his style, they would say, and indeed it was seldom possible to find so much talent allied to such deep modesty.

After receiving a surfeit of admiring speeches, his excellency would assume a humble air and waive the com-



Facsimile of a Mozart Manuscript preserved in the British Museum. (Add. MSS. 14396). The above fragment, consisting of 12 bars in all, was the gift of V. Novello, July 27, 1843. Mozart's wife has added the following note to the Manuscript—"Scrittura di Mio Marito Mozart per il mio Carissimo amico Novello. Salesburg il 3 Augusto, 1829,"



pliments aside with a cunning smile, for after all the work really was his—had he not ordered and paid for it? He had no right to refuse such spontaneous and unanimous praise. He was careful, however, to say as little as possible, deeming that his listeners were sufficiently convinced by his tacit avowal and that therefore it was unnecessary further to imperil his fame.*

Unfortunately Mozart was as little likely to suspect this ridiculous comedy as the major-domo was to guess or imagine the terror with which he had inspired the composer. The master's unnerved system had received a severe shock and as his thoughts continued to brood on the subject, he ended by supposing the unexpected apparition to be a warning sent from above to admonish him to end his famous career by writing a work in every way worthy of his genius and renown. It was in this frame of mind that he commenced the work. "I should like to condense all my art and all my science within this 'Requiem,'" he wrote to his wife, "and it is my wish that *after my death* my enemies as well as my friends may find therein instruction and a model!"

Orders for another work came, however, and diverted his mind from this great project. Leopold II., who had already assumed the imperial crown, was, according to the laws and customs, to be anointed King of Bohemia.

* He was less discreet with Mozart's "Requiem." When the score was placed in his hands the master was dead and the unscrupulous plagiarist could cherish the belief that Mozart had carried the secret with him to his grave. Consequently he wrote these words in his best handwriting on the copy: "Requiem, composto del conte Wolsegg."

Grand festivities were contemplated for the occasion; and under the circumstances the inhabitants of Prague were mindful of the renowned composer of "Die Nozze" and "Don Giovanni." So they applied to Mozart and sent him a libretto selected from the works of Metastasio, remodelled and condensed into two acts by Caterino Mazzolo. It was "La Clemenza di Tito." There was no time to be lost; the festivities were fixed for September 6, and it was already the middle of the month of August. Mozart arranged to leave at once for Prague. As he was on the point of getting into his postchaise, he felt a tug at his coat-tails; he turned round quickly and found himself again face to face with the woeful messenger whose first appearance had so strangely disturbed him. Feeling faint and perplexed, the words he wished to pronounce stuck in his throat and his lips refused to form any sound. But the imperturbable major-domo gave him no time to recover himself.

"And the 'Requiem,'" he said, "what will become of it now?"

"I owe you some excuses," faltered Mozart, "but I could not allow the honour that has been paid me to pass unnoticed; also it was impossible to apprise you of this delay as I did not know to whom to address myself."

"When will you be ready?" rejoined Leitgeb.

"I promise you I will work without intermission directly I return from Vienna."

"Very good. I shall rely on your promise."

Worn out with anxiety and agitation, Mozart threw himself into the carriage and swooned away. When he

re-opened his eyes he was on the high road; the good country air and Constance's unremitting attention invigorated and restored him. Slightly ashamed of these childish terrors, with a strong effort he pulled himself together, and to distract his mind from the thoughts that obsessed him, he opened Metastasio's libretto. He worked untiringly during the rest of the journey, sketching the different numbers in the postchaise and fixing them on paper in the evening at the inn. And thus he achieved what sounds almost incredible: this bulky score was written, orchestrated, rehearsed and staged within the space of eighteen days! We have already intimated our opinion of "*La Clemenza di Tito*." In our estimation it is merely an opera written for an occasion. In spite of its scattered beauties and its superb finale, it is not worthy of the works that preceded it. "*La Clemenza di Tito*" was performed for the first time on the date fixed in advance, September 6, 1791, at the Grand Theatre in Prague, in the presence of the Court and a select public. The part of Tito was sung by the tenor, Baglione, who had created the character of Don Ottavio. That of Vitellia was played by Signora Marchetti-Fantozzi, Signora Antonini played Servilia, Signora Perini, Sesto, and Signora Bedini, Annio. Signor Campi sang the rôle of Publio. The work was received with marks of civility. But this is perhaps not quite accurate, for the Empress, who was Italian, and naturally prejudiced in favour of her compatriots, seized the occasion to inveigh against the *porcheria* of German music.

I must beg my readers pardon but I am obliged to translate the imperial expression literally: porcheria means piggishness (cochonnerie).

Deeply distressed by this icy reception and a prey to dismal forebodings, Mozart returned to Vienna convinced more than ever that the "Requiem" would be his last musical will and testament.

CHAPTER XXXIX.

"DIE ZAUBERFLOTE."

ON his return to Prague Mozart found the rehearsals for "Die Zauberflöte" in full swing. Schikaneder, who already anticipated the success of the work, was in a hurry to produce it; matters were being pressed forward very quickly by him and the master arrived in time to moderate his impetuosity and to keep it within bounds befitting the serious character of his task. Also the score was not quite complete. Sarastro's splendid invocation, the second finale and Papageno's two songs were written after the 12th September and inspired, as it is asserted, by his collaborator. The style of the songs is altogether a popular one and it is possible that Mozart borrowed their rhythm and form from some well-known street air. For example, in the beginning of the second one the first bars of an old chorale of Antonio Scandelli are reproduced note for note. Schikaneder has boasted of his influence over Mozart and if he is to be believed it was thanks to him that Pamina and Papageno's charming duet passed through five or six different versions before it finally assumed its permanent form.

Following his usual custom Mozart did not write his overture until the eve of the first performance. It is dated, together with the religious march, September 28, and two days later "Die Zauberflöte" made a bid for public favour.

Subjoined is the playbill announcing this event:

To-Day, Friday, September 30, 1791.

THE COMEDIANS OF THE AUF DER WIEDEN THEATRE.

Established by imperial and royal decree.

WILL PLAY FOR THE FIRST TIME:

DIE ZAUBERFLÖTE.

Grand Opera in two acts by Emmanuel SCHIKANEDER

CHARACTERS :

| | |
|----------------------------------|------------------------------------|
| Sarastro | Herr Gerl. |
| Tamimo | Schak. |
| A herald | Winter. |
| First } Second } Priest | Schikaneder the elder. Kistler. |
| Third | Moll. |
| Queen of the Night | Frau Hofer.* |
| Pamina, her daughter | Frin. Gottlieb. |
| First } Second } lady | Kloepfer. Hoffman. |
| Third | Frau Schak. |
| Papageno | Herr Schikaneder the younger. |
| An old woman | Frau Gerl. |
| Monastatos, a Moor | Herr Nousseul. |
| First } Second } Slave | Gieseke. Frasel. Starke. |
| Third | |

The music is by Herr WOLFGANG-AMEDEUS MOZART, kapellmeister and composer.

Herr MOZART in deference to the excellent and honourable public, and also out of friendship for the author of the piece, has consented to conduct the orchestra in person for this day only.

The libretto of the Opera, containing two copperplate illustrations, representing Herr SCHIKANEDER as Papageno, in his authentic costume, will be on sale at the box-office for 30 kreutzers.

Herr GAYL, scene-painter and Herr NESSTHALER, decorator, pride themselves on having worked with the utmost artistic zeal to realize the idea and plan of the piece.

* Mozart's sister-in-law, Frau Weber's eldest daughter, who previous to going on the stage, had devoted herself to the culinary art.

As announced in the playbill, Schikaneder had not neglected to make himself conspicuous, and Mozart was anxious to conduct the orchestra in person. He therefore took his place on the platform and gave the signal to commence. At the conclusion of the overture one of his young comrades, the composer, Schenk, paid him a gentle homage which must have pleased him greatly. The young man had taken possession of one of the orchestra seats and had listened to the beautiful music with rapt attention. Without saying a word, his eyes wet with unshed tears, he went up to the master, seized his hand and kissed it effusively. But the young musician's emotion did not seem likely to infest the public. The first act was coldly received. Mozart left the conductor's desk with unsteady steps and ran on to the stage looking pale and agitated; Schikaneder fortunately managed to cheer him up and he returned comforted. The second act broke the ice. From the outset a wave of sympathy spread over the audience, the thermometer rose rapidly and at the end Mozart was enthusiastically recalled. For a long time he withheld himself from view, and he had hid himself so effectually that it took quite a long time to find him. When discovered and urged by his friends to appear, he obstinately refused to come forward; modesty had no part in his refusal—such reserve is modern in feeling—he withdrew from rightful pride; he had reason to think that his work had not met with the reception it deserved. He ended, however, by allowing himself to be overruled, and the curtain went up amid tempestuous applause.

Mozart conducted a second performance of his opera the following day; but for the third, seeing that the first night's reserve was still in the air, he gave up his place to the conductor of the theatre orchestra. Mozart understood the worth of his works, he weighed them in the balance of his own estimation and as vanity was in no way a part of his nature, he judged them loyally and justly according to their merits.

Thus the public's opinion of his productions was generally a matter of indifference to him. On this occasion he does not seem to have possessed his usual serenity of disposition. His illness, it is certain, had the effect of over-exciting his nervous sensibility and had rendered him more irritable than usual, but, to my mind, the true reason for the susceptibility which was so unnatural to him, must be sought for elsewhere.

Beethoven is known to have given the preference, over all the other dramatic works of his great contemporary, to "Die Zauberflöte" "because in it only has Mozart shown himself to be truly German." And, in truth, if Mozart has carried Italian form to its highest perfection in "Die Nozze" and "Don Giovanni," certain it is that in "Die Zauberflöte" he has laid the foundations of a new style of art, a national dramatic music, for which he had already shaped certain stones in "Die Entführung aus dem Serail." Of this the master was well aware and he was all the more wounded by his countrymen's insensibility, knowing that he had tried to gain their goodwill by seeking inspiration in their selfsame feelings and sentiments. But the Germans in those days had not yet

learnt to know themselves, they had not drawn sustenance from the source which this genius had brought to the surface from the deepest depths of his native soil, they had not yet contemplated themselves in that clear stream in which the lines of their countenances ennobled by art were so faithfully reflected. The originality of thought and form in "Die Zauberflöte" was well constituted to surprise and confuse them. All these qualities which should precisely have conduced to the popularity of the work, were, from the outset, so many obstacles to its success. Fortunately Schikaneder had faith in the opera; was it infatuation for his own talent or reliance upon Mozart's genius? It matters little—and as he was master of the situation he had the right to play his cards in his own way.

He resolved to contend with the indifference of the people and get the better of them. His calculations were well made. The public, seeing the same work persistently advertised, was persuaded that Schikaneder was making a great success. Before long there was a rush for seats and those who had been insensible to the attractions of the work ended by loudly praising its many beauties.

Once launched, "Die Zauberflöte" had an unprecedented good fortune. Innumerable imitations were made from it: such as the Magic Ring, the Magic Arrow, the Magic Mirror, the Magic Crown, a complete cycle of fairy scenes, all of which just needed the magic touch of Mozart's wand.

The work of genius which the Viennese had received

at first with reserve had thus become the fashion of the moment, and on November 23 of the following year Schikaneder exultantly announced its hundredth representation. In October, 1795, was celebrated its two-hundredth performance. Thanks to this long series of good returns the impresario's purse was so well filled and the contents of his pocket clinked so merrily under his trembling fingers, that in 1798 he was enabled to build the little *An der Wien* theatre. On the summit of the edifice—no doubt in order to betoken his gratitude and to perpetuate Mozart's renown—Schikaneder triumphantly erected a statue of himself as Papageno,

From Vienna "Die Zauberflöte" rapidly went the tour of Germany, and in spite of its essentially German atmosphere the work set off to conquer the world. It was translated into Dutch, Swedish, Danish, Polish and even into Italian. Arrayed in the harmonious and sonorous idiom of the peninsular it obtained only a mediocre success. This clear, intelligible music was spoken of by the Italians as "*Una musica scelerata*," entirely without any kind of melody !

In London, the "Magic Flute" was played for the first time in 1811; but though the work was admired it did not remain in the repertory side by side with the master's other operas. In France early attempts were made to acclimatize this admirable score, but in doing so the piece was unworthily transcribed, and what was of greater moment, it was mercilessly cut and entirely re-shaped. "The 23rd August, 1801," wrote Castil Blaze, "Morel and Lachnith, utterly regardless of the claims of the

divine Mozart, took possession of the 'Magic Flute,' and having made a parody of it they presented it to the public under the title of the 'Mysteries of Isis.' They cut and curtailed it and replaced the discarded numbers by fragments from 'Le Nozze di Figaro,' 'Don Giovanni' and Haydn's symphonies.* Some wags among the members of the orchestra who had discovered this profanation, nicknamed the medley 'Les Misères d'ici,' which, however, did not prevent the work from remaining on the operatic repertory and obtaining 130 representations. Naturally the authors were as pleased as the public with their achievement and it is related that one of them, Lachnith, exclaimed enthusiastically: 'I have done now! I will *compose* no more operas; I could never improve on this one!' In 1827 this shameful parody fortunately disappeared from the repertory, and on February 23, 1865, the Théâtre-Lyrique gave an almost accurate version of 'Die Zauberflöte,' which was carefully undertaken by MM. Nuitter and Beaumont."†

* Castil-Blaze, *l'Academie imperiale de musique*, t. II., p. 80 — See also on this subject: Stendhal *Vie de Haydn, de Mozart et de Metastase* and the *Journal de Paris* of 1801, No. 346.

† The autograph score of "Die Zauberflöte" fell into the hands of the editor André and must be now in the Berlin Library. Besides the overture the score comprises twenty-one numbers, a detailed enumeration of which is unnecessary.

CHAPTER XL.

FORTUNE COMES TOO LATE.—THE MASTER'S LAST MOMENTS.
—HIS DEATH.

THE extraordinary success of "Die Zauberflöte" brought Mozart's name suddenly into a prominence he had hardly dared to hope for. The net results of the work were small enough in all truth, comprising only a sum of 100 ducats, which Schikaneder handed over to him a few days after the first performance. Rochlitz goes so far as to assert that he did not receive any fee and I am tempted to give credence to his affirmation, for after the death of the master his memory was singularly distressing to the egotistical and sceptical impresario. "The poor dying man is constantly before my eyes," he said; "his spirit haunts my dreams and causes my sleep to be disturbed and restless."

Be that as it may, such a complete success was destined to exert a strong influence over Mozart's future career. It gave him the right henceforward to dictate his own conditions to theatre managers and to recover hope at the

very moment when he had relinquished all thoughts of it. It was not long before he received proofs of the fortunate change in his position; for proposals came to him from the interior of Hungary, sent by a club of aristocratic amateurs, begging him to accept an annual pension of 1,000 florins in exchange for a certain number of compositions which he would arrange to give them. A still more brilliant offer of the same kind came to him from Holland. Finally, his collaborator, da Ponte, who had left a few days previously for England, wrote and tried to induce him to come also and settle in London. He held out to him the promise of an assured future and a lucrative career. In short, fortune so long estranged from him, was at last returning, resolved to bestow her favours upon the poor master. Alas! it was too late!

The energy with which Mozart had thrown himself into the composition of the "Requiem," the continual tension to which his nerves had been subjected, the fatigue of nightly labour, had grievously impaired his health which had never been very satisfactory. In the course of a very few days he had become as thin as a shadow; his pallor was startling, the light of his eyes was dimmed and his weakness was so great that he would often sink fainting into his arm chair.

He was well aware of the gravity of his condition, he knew his days were restricted and numbered, yet he would not set aside the task which he had undertaken. He felt himself impelled forward, like the legendary Jew, by an invisible power; a mysterious voice urged him to continue his work and forbade him to halt or rest. A little

note in Italian, addressed most likely to da Ponte in answer to his pressing solicitations and which has recently been found by Herr von Koechel, reveals to us clearly how deep was the distress of this sensitive and impressionable soul. These sorrowful lines were probably the last written by the master's trembling hand.

"I should like to take your advice," wrote Mozart, "but what can I do? My spirit is broken and I cannot divert my eyes from the vision of that stranger. I see him continually before me; he urges and entreats me unceasingly and impels me to compose in spite of myself. And when I would desist, the rest fatigues me more than work. Shall I say it? I contemplate the future without fear or anxiety. I know well from what I am experiencing that my hour is nigh. I am on the confines of life, I will die without having known any of the delights my talent would have brought me, and yet life is so full of beauty and just now my prospects seem to shape themselves auspiciously! Alas! one cannot alter one's destiny. No one on earth is master of his fate and I must be resigned. It will all be as Providence wills. For myself I must complete my funeral hymn and I would not like to leave my work unfinished."

In the meantime the master's wife had returned in haste from Bade much alarmed by the news she had received of her husband's health. The sight of him did not reassure her. Mozart was the mere shadow of his former self. However, the presence of his beloved companion and her devoted care had a salutary effect upon him. The natural buoyancy of Constance's mind, the high spirits

which she had the strength of mind to assume, succeeded occasionally in bringing a ray of light to his dimmed eyes, but not even her tender ingenuity could dispel from the mind of the sick man the baleful idea which obsessed him.

One day when she had taken him to the Prater, they sat down under some big chestnut trees inhaling the breeze, which was still warm, and enjoying the last rays of the November sun. With grief in her heart but a smile on her lips, Constance was relating to her husband one of those marvellous legends which he loved to hear and which she described so well. Mozart followed the story absent-mindedly. He was listening dreamily to the wind as it robbed the trees of their golden splendour and watching the yellow leaves fluttering to earth and blown hither and thither by the breath of autumn. All of a sudden he seized hold of his wife's hands, and looking her full in the face: "All is over for me," he said, "I am well convinced of it and I have a very little while to live. Listen to me, Constance; I am now perfectly certain, I have no longer any doubt that some treacherous hand has poisoned me! I am writing this 'Requiem' for myself, it will be my last work and my funeral dirge."

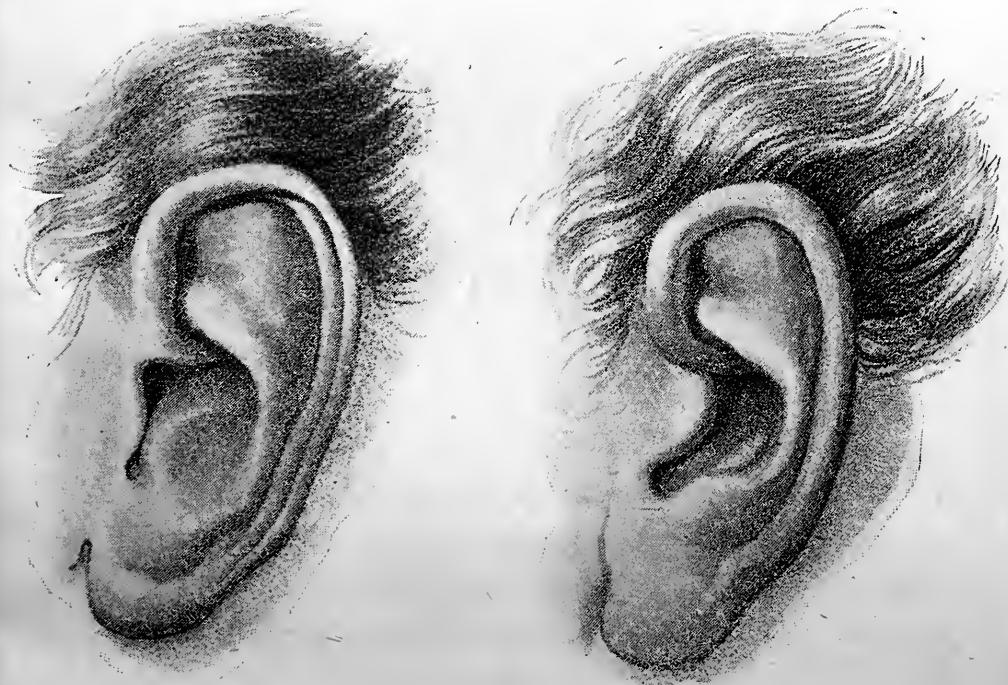
Frightened by this unexpected revelation, Constance sent for their medical man, Dr. Closset. He carefully examined Mozart and ascertained that there was not the slightest sign of poison in his system. The idea was merely a phantasm of his wandering mind. Constance was then convinced that the unlucky "Requiem" was the principal cause of his gloomy thoughts, so she prevailed

on Mozart to lay aside the work. She took possession of the fatal score and hid it in a cupboard, carefully keeping the key. At first the remedy had a beneficial effect. Freed from his visions, Mozart regained a little strength and courage. He began to write again with a certain degree of pleasure and composed a little cantata for the masonic lodge to which he belonged. He named it, "In Praise of Friendship," and conducted it himself. Later he declared his idea that he was poisoned to be a phantom of his imagination.

But the story of the fictitious attempt had already been noised about the town and had gained a certain amount of credit. It was whispered that Mozart was dying a victim of the jealousy of his rivals. After the death of the master this opinion was accredited for some long time; it cropped up in the newspapers, some went as far as to designate the names of those guilty of this imaginary crime, and finally it was generally agreed that Salieri was the perpetrator of the deed. Some imprudent words which he had uttered and which we have already quoted, helped to fasten suspicion upon him.

It was, however, an infamous calumny, and it disturbed the closing days of Salieri's life and caused him to severely expiate the wretched intrigues which he had hatched against the composer of "Le Nozze" and "Don Giovanni." It greatly distressed him and he spurned the accusation with just and legitimate disdain.

One of his pupils considered the affair with greater levity and spoke of it with superb contempt: "What folly," he exclaimed, "and how could such a silly report



Mozart's Ear (1) Compared with (2) Average Ear.

gain credence? Eh? what? Salieri would have committed a crime to rid himself of a Mozart? In truth the poor man has done little to deserve such an honour. *Non ha fatto niente per meritare un tal onore!*"

But to resume the thread of our narrative. Feeling in better health, Mozart asked for his "Requiem," promising to work with moderation. Seeing him so reasonable Constance gave him the score. It was as if a curse was upon the work. Scarcely had the unfortunate composer begun to write again when the same dismal thoughts assailed him with greater strength than ever. In hopes of dismissing them from his mind and in order to have a little change of air he resolved in the last week of November to take a little holiday and to pay a visit to his friends who met habitually at the Hotel of the Silver Serpent. In happier and more peaceful days Mozart had often gone there to drink a bottle of wine in pleasant company. The innkeeper who loved and esteemed him more than any of his other guests ran forward with cheerful countenance to greet him and congratulated him cordially on his return to better health, assuring him that he now looked forward to seeing him from time to time. "Ah my poor Joseph I dare not hope so," replied Mozart, shaking his head sadly, "I feel very ill and I think my music will soon be ended as far as this earth is concerned." On reaching home he felt worse; the swelling increased in his already enlarged hands and feet; he felt himself seized with a kind of paralysis which rendered his movements difficult and he was obliged to go to bed. He was to crown his life of struggle and poverty by fifteen days

of martyrdom. In the midst of his sufferings he retained the serenity of mind and tender kindness of heart which so easily won him the sympathy of all those who came in contact with him. In spite of lancinating pain he uttered loving and affectionate words to his wife and youngest sister-in-law, Sophia Haibl, who shared the cares of the sick room with Constance.

There was in his room a canary of whom he was very fond but whose joyous babble tired him greatly; several endeavours had been made to remove the noisy little bird but Mozart refused to let it depart and begged to have it left near his bedside. However, it was deemed best to take it out of the room; he resigned himself but his eyes filled with tears as he watched the little cage being carried away. The canary was the first friend to whom he made an eternal adieu. And still everything appertaining to his art continued to interest him and up to his last moments he desired to work at his "Requiem." As soon as he had completed one of the numbers he would assemble his friends around his bed and together they would read the scarcely dried notes which the master had written with such difficulty.

Every evening also he begged to be informed if the "Magic Flute" was being performed and when the piece was advertised he would place his watch under his pillow and mentally follow the representation. "Here we are," he would say, "at the end of the second act; now it is the Queen of the Night's grand aria."

The day before he died he said to his wife: "How I wish I could have heard my opera for the last time." And

then in a voice that was scarcely above a whisper he commenced to hum: "Der Vogelfänger bin ich ja." One of his colleagues, the Kapellmeister Rosen who was sitting near him went over to the piano and played the air and Mozart listened smiling and with a radiant countenance.

This revived him and he asked for the score of his "Requiem" to be brought to him, the pages of which he commenced to turn over. He stopped when he came to one of the last numbers and expressed the wish to hear it. He therefore distributed the parts of soprano, tenor and bass among three of the bystanders keeping that of the contralto for himself. This sorrowful little concert at the bedside of the dying man continued for a few minutes but suddenly at the conclusion of the "Lacrymosa" the master burst into tears, his frame was shaken by sobs and the score fell from his trembling hands. Towards the close of the day Sophia Haibl who had been absent since the preceding evening returned and resumed her place as nurse in the sickroom. Mozart was very pleased to see her again. "I am very glad you are here," he said holding her hands between his emaciated ones "but you will stay with me again to-night, will you not? for I wish you to be near me when I die." And while the good Sophia tried to dispel his gloomy forebodings: "death has already taken hold of me," he said, "my tongue and lips are witnesses of it. And who will comfort my poor Constance if you are not here?"

Sophia promised therefore not to leave him again and sat down by his bedside. She succeeded, however, in escaping for a few moments and hurried to a neighbour-

ing church in search of a priest from whom she obtained with difficulty a promise to call and see the sick man. On her return she found Mozart glancing over the score of his "Requiem" and addressing his last instructions to Sussmayer, a young musician to whom he had for some time given lessons in composition. "Well, Sophia," he said, "did I not tell you that I was writing this 'Requiem' for my own funeral?" Then he turned to his wife who was weeping in a corner of the room. "Directly I am dead," he said, "and before anyone else hears of it send notice of my death to Albrechtsberger. He will thus have time to take steps to secure the post as my successor; for before God and mankind he alone is deserving of taking my place as Kapellmeister at the cathedral."

Early in the evening the doctor came to pay a last visit to his patient. He had been warned that Mozart was sinking rapidly. He took Sussmayer aside and confided to him that there was no longer any hope of his recovery; still he ordered some cold water compresses to be placed on the composer's head; they produced violent tremors and brought about a complete prostration. Mozart had a few delirious moments and then became unconscious. In the midst of his agony the "Requiem" seemed to be uppermost in his mind. Up to the last he was seen endeavouring to inflate his cheeks and move his lips to imitate the roll of kettledrums.

Towards midnight he revived for the last time. He sat up in bed, his eyes opened wide and seemed clear and filled with a great light, then he gently rested his head

on the pillow and turned his face to the wall. Little by little his breathing grew weaker; his pulse slackened, and gently, without a movement or even a sigh, he passed quietly away. It was then one o'clock in the morning of September 5, 1791.

The most renowned and illustrious composer and the most prolific, the one who has bequeathed to us the vastest and most complete life-work was at that moment aged thirty-five years, ten months, seven days and five hours.

CHAPTER XLI.

A GREAT MAN'S FUNERAL.

“ON December 5, Herr Wolfgang Amadeus Mozart, Kapellmeister and Imperial and Royal Hofcomponist, residing at the Kleine-Kaiserhaus, No. 970 (now No. 8) in the Raubensteingasse, died of cerebral fever, aged thirty-six.”

It was in these concise words that the registrar of births, deaths and marriages in Vienna recorded with indifference the death of the most illustrious contemporary musician. The day following the sad event Herr Müller, professor at the Vienna Museum, took a plaster cast of the master's features.* When he left, the faithful Joseph Deiner, innkeeper of the Silver Serpent, entered the mortuary chamber to perform the last customary duties to the dead. He laid out the body, clothed in the black robe of a member of the Brotherhood of the Dead, on a stretcher in the room where Mozart was accustomed to

* Such was the assertion of Sophia Haibl. But if this was the case what has become of this exact model of the master's head? where is the missing cast?

work, close to the harpsichord from whose strings the composer had evoked so many eloquent and beautiful melodies. Then came in pilgrimage his friends and those who were desirous of taking a last look at the beloved master. And all the while poor Constance, worn-out with illness and prostration, was lying sorrow-stricken on her dead husband's bed. Wild with grief she had wrapped herself in the sheets, as in a shroud, hoping for some sudden contagion, waiting for death to unite her with him whom she had lost. Her despair was alas ! only too justifiable; for, apart from her mental sufferings, her position was in every way heartrending. Destitute of means of livelihood, without hope for the future, she had to provide for the maintenance and education of her two young children.

The inventory of her little property will not take long to draw up. Firstly, at the time of her husband's death, her cash account consisted of 60 florins. To this modest sum must be added the balance of Mozart's salary, 133 florins and 20 kreutzers, which was left at the disposal of his widow. As to their furniture, everything of value had been either sold or pawned. Their collection of musical works had disappeared in like manner; it was scattered about on the shelves of second-hand shops and bookstalls. The remnant was valued officially at 23 florins 41 kreutzers.* As regards the immense amount

* The scores which were in Mozart's possession at the time of his death were: "l'Arbre enchanté," "le Diable à quatre," "Zemire and Azor," "Barnevelt," and "Endymion" of Michael Haydn, with the exception of the last, all French works.

of music composed by her husband, his chamber and piano works, his symphonies, his operas, which were destined to make the fortune of many, she could not hope to derive either profit or benefit from any of them. They were, at that moment, the property of anybody and everybody; and though certain conscientious publishers, as for example, Breitkopf, spared her a few crumbs from their receipts, the little donations were given out of pure good nature with the generous idea of helping her in her need. She had no claim to either annuity or pension.

Such were her assets. As to her liabilities. They easily turned the scale and weighed it down considerably.

Without taking into consideration what Mozart owed to Puchberg's friendship and liberality, for which he did not put in a claim, the composer had contracted rather heavy debts with small money lenders, brokers and others, all of whom were in a great hurry to be repaid. He owed thus, according to Constance's own avowal, about 3,000 florins. The chemist's bill alone amounted to 250 florins.

Such critical circumstances would have been a constant source of worry to many a stronger mind and steadier brain than poor Constance, and to these was added the anguish of her great sorrow. Fortunately, Van Swieten, hearing on December 5 of the death of his illustrious friend, went as quickly as possible to visit the forlorn widow. One glance sufficed to reveal to him the painful situation, and he insisted on taking Constance away from her heartbreaking surroundings. In spite of her resistance he arranged for her removal to a friend's house, where every possible kindness and attention was lavished

upon her, and he promised to superintend personally the details of her husband's funeral.

Having committed himself to such a solemn engagement, one would have expected him to have consigned Mozart to his grave in a manner befitting such an eminent artist; Van Swieten owned a large fortune and he might thus have repaid the master, by a last token of respect, for the many services he had rendered him. But Van Swieten's stinginess was on a par with his riches. He took care not to spend a kreutzer, and leaving the burden of the expense to the poor widow, he contented himself with playing the part of an intermediary official. To avoid expense he arranged everything with the utmost stint and in keeping with his client's precarious situation.

The following is the wording of the document found amongst the registers of the Cathedral of St. Stephen, giving in detail the funeral expenses of the composer of "Don Giovanni," "Le Nozze di Figaro," "Die Zauberflöte" and numberless other works of genius.

"December 6, 1791. Herr Wolfgang Amadeus Mozart, Kapellmeister and composer to the Imperial and Royal Court, residing at the Raubensteingasse in the Kleine Kaiserhaus, No. 970, died of cerebral fever, aged 36. Buried in the cemetery of St. Marx—3rd class: 8 florins, 56 kreutzers.—Hearse, 3 florins."

In this humble vehicle Mozart was driven to his last resting place. On that day the atmospheric conditions were most unfavourable. It was as if Nature mourned for the loss of the illustrious son on whose behalf she had made so many tentative efforts. In the dim December

light cold blasts moaned at intervals; rain descended in torrents and the snow fell in thick flakes, buffeting and blinding the wayfarers. A small group of friends arrived at the place of meeting. Van Swieten came first, then Sussmayer, afterwards Kapellmeister Roser, the violoncellist, Ossler, the loyal Joseph Deiner, and finally Salieri, wishing to protest by his presence against the calumnies which had been directed against him.

The ceremony was fixed for three o'clock in the afternoon. Possibly on account of religious scruples, Mozart was not admitted into the nave of the church of which he was the unpaid Kapellmeister; the priest, who had made a promise to Sophia Haibl, to bring extreme unction to her brother-in-law, had changed his mind at the last minute and had refused his ministry to a dying man who had not personally manifested any desire to see him at his bedside. The last blessing was given to the humble and poverty-stricken bier in one of the lower side chapels in close proximity to the stone pulpit in which St. John Capistran preached with such eloquence, in 1451, his crusade against the Turks.

After a few short prayers the coffin was sprinkled with holy water and shouldered by the bearers, who directed their steps to the door of the church. At that moment the storm redoubled its fury and a drenching shower of hail and snow was driven in through the aperture. The men hesitated a moment and then resumed their march. But the way was long and the storm unrelenting. Every now and then one of the mourners broke away from the sombre group and stole home, blushing for his want of

endurance. And thus by degrees the little procession diminished in numbers. A halt was called at the gates of the cemetery, for the journey had been made with difficulty in the teeth of the wind. The bearers looked around and mopped their foreheads. They were alone. And thus without a friendly tear or a loving look, without a farewell word, the body of poor Mozart was lowered to its grave.

The wealthy Van Swieten had not ordered a piece of ground to be reserved, so Mozart was buried in the pauper's burial ground and the illustrious remains, the great heart which had beaten in sympathy with all that was highest and noblest in human nature were thrown into the common ditch alongside of the forgotten poor. "Alas poor Yorick!—I knew him, Horatio; a fellow of infinite jest, of most excellent fancy."

A few days later the sorrowing and unhappy Constance, who had recovered from her first anguished grief and the illness which had threatened to take away her life, had wished to return to her lonely home. But before going back she resolved to make a pilgrimage to her husband's grave. She arrived at the cemetery trembling and fatigued and walked slowly forward, leaning on the arm of her sister. She had not asked for any information as to the whereabouts of the tomb, believing herself capable of finding without any difficulty the spot where the husband she so tenderly loved was laid to rest. She searched for some time among the newly made graves, hoping to find a cross or some symbol which would indicate the place of interment. Finally, tired of making

fruitless efforts, she bethought herself of questioning one of the custodians of the place, and she accordingly directed her steps towards the gravedigger's cottage.

"Can you tell me," she asked the man, "where they have buried my husband? You may perhaps know him by name. He was called Mozart."

"Madame," he answered, "I am a new-comer. My predecessor died three days ago. If your husband was not interred in a reserved piece of ground no one, now, can show you where his grave is."

He spoke the truth. All the researches that were made proved of no avail. It is assumed, however, that the body was deposited in the fourth row of graves to the right of the large cemetery crucifix and close to an old weeping willow. In 1856 the Viennese municipality decided ultimately to erect a monument to the composer on this spot. It was undertaken by a sculptor named Hans Gurrer, and it was completed and inaugurated on December 5, 1859, sixty-eight years after the death of Mozart.

On a granite pedestal a Muse is seated in an attitude of grief. She holds the score of the "Requiem" in her right hand and in her left a laurel wreath which she is in the act of placing upon the master's works. A medallion of Mozart and the arms of the city of Vienna are engraved upon the pedestal.

CHAPTER XLII.

THE WORK OF A TITAN.

A FEW more indispensable details are necessary in order to complete this narrative; and first we will take a rapid bird's-eye view of the master's creations. I will afterwards put a few finishing touches to the portrait of my hero and then without further delay I will state the conclusions to be drawn from this prolonged study. This will be the final test of my readers' patience and I will endeavour to make it as brief as possible.

At the time of the death of Mozart the bulk of his manuscripts was in his possession. In accordance with the orderly habits inherited from his father, he had preserved, as much as possible, everything that he had written, drawing up an inventory of his compositions from day to day in a classified and chronological catalogue. It was this vast collection of autograph scores which the Councillor André Offenbach became possessed of. Constance Mozart sold them to him for the sum of

1,000 ducats. André, in his turn, made a list of his treasures, which he published in 1811 under the title of: Classified Catalogue of W. A. Mozart's autograph manuscripts in the possession of the Councillor André Offenbach.

Independently of this large collection a considerable number of the master's manuscripts were disseminated over the world, possibly on account of his not attaching much importance to them or he may have given them as marks of esteem to his friends and patrons. On the other hand, through small sales and chance inheritances, André's collection was soon dispersed. At present it forms part of the Berlin library.

While it was yet time it occurred to the Chevalier Koechel to make a complete inventory of all Mozart's works. Gifted with extraordinary patience and an eminently critical mind, he gave up twenty years of his life to this great task, examining everything with minute attention, searching untiringly for lost works and finally accomplishing with the most perfect success one of those difficult and laborious achievements which redound to the honour and glory of German erudition and fame.

He recorded the result of his work in a handsome volume, published in 1867 by Breitkopf, at Leipzig, under the following title: Classified and chronological catalogue of W. A. Mozart's musical compositions, with memorandums of lost, unfinished and unauthentic works. This large octavo volume consists of 551 pages. It is a chronicle of unceasing labour, all the more marvellous when one considers that Mozart lived only thirty-five

years, and one half of his life was spent in travelling from one town or country to another. And when after having counted the number of these compositions, one considers their artistic value, when one is forced to acknowledge that nearly every one of them is stamped with the hall-mark of genius and that at least a good third are masterpieces, the mind is lost in bewilderment at the thought of so much power and greatness.

Taking first into consideration Mozart's vocal music, we will make a summary of his dramatic compositions. They are proportionately less numerous, comprising only twenty works: a short drama in Latin, "Apollo and Hycacinthus." Six pieces written to German words, a sacred drama. "Bastien and Bastienne," an anonymous opera, "Die Entführung aus dem Serail"; "Die Zauberflöte" and "King Thamor," a kind of melodrama; fourteen pieces composed on Italian texts: "La Finta Simplice," "Mitridate," "Ascanio in Alba," "Il Sogno di Scipione," "Lucio Silla," "La Finta Giardiniera," "Il Re Pastore," "Idomeneo," two unfinished works, "L'Oca del Cairo and lo Sposo Deluso," and lastly "Le Nozze di Figaro," "Don Giovanni," "Così fan Tutte" and "La Clemenza di Tito."

To these must be added two oratorios: "La Betulia Liberata" and "Davidde Penitente"; a "Funeral Hymn"; a cantata entitled "Die Seele," and two other cantatas written for masonic lodges and also the re-instrumentation of "Acis and Galatea," the "Messiah," "Alexander's Feast" and the "Ode to St. Cecilia," of Händel. This already considerable collection comprises sixty-six

compositions with orchestral accompaniment; grand arias, trios, quatuors and choruses written expressly to be inserted into the operas of Cimarosa, Paisiello and others. The majority of these are worthy of note and it would be both useful and at the same time profitable to publish them. A place must be reserved by the side of these lengthier works for 23 canons and a little collection of *Lieder* with piano accompaniment, many of which, including the "Violet," are precious pearls of art.

If we turn from secular to sacred music we find 48 grand religious compositions; litanies, vesper hymns, motets, "Te Deum," "Kyrie," Offertory pieces, etc. Also 20 masses, including the "Requiem" which he finished on his death-bed. The authenticity of this work has been disputed and it has occasioned a lengthy controversy among the German critics and theorists. But now-a-days the question is almost, if not entirely, settled. The two first numbers, the "Requiem" and the "Kyrie," are beyond doubt entirely composed by Mozart. He had commenced scoring the "Dies Iræ" as far as the words "Qua resurget ex favilla" according to his customary system; he had written out the whole of the vocal part and the figured bass indicating the parts of the different instruments by the first bar of their entry and occasionally noting them in their entirety when intended for any special characteristic purpose. Leaving the "Dies Iræ" unfinished, he had written the "Domine Jesu Christi" and the "Hostias" in the same manner.

Acting according to the wishes of Mozart's widow, who was desirous of placing the prepared score into the hands

of Count Wolsegg, Sussmayer undertook to finish the scoring. He was particularly fitted for the task, having often received special instructions on the subject from the master, and he carried a vivid remembrance of this particular orchestration in his mind. In order to complete the Mass the *Sanctus*, *Benedictus* and *Agnus Dei* had to be written—the “*Lux perpetua*” is merely the repetition of the fugue in the “*Kyrie*.” This was asserted by Sussmayer, and according to his own statement he is the composer of these three numbers, for which Mozart had left neither score nor sketch. But this is somewhat uncertain.

Sussmayer’s declaration is at any rate questionable. As regards the “*Agnus Dei*” it seems altogether improbable. It is undoubtedly a masterpiece, and we are of the same opinion as Marx, one of the most enlightened champions of the authenticity of this “*Requiem*”: “if in reality Mozart has not written this number then its composer is another Mozart.” It is, however, extremely likely that if Sussmayer did not find a score prepared for the “*Agnus Dei*,” he had ample compensation in the master’s sketchbooks, given to him by Constance, and containing sufficient material for the writing of a *chef d’œuvre*, the counterpart of which might be sought for in vain among his own compositions.

We will now survey and draw up a rapid account of Mozart’s instrumental music. Koechel’s catalogue enumerates 22 sonatas and fantasias well known all over the world. To these must first be added 17 organ

sonatas, then 16 variations for bugle and piano, 23 short pieces: allegros, adagios, rondos, menuets, etc. Then again 11 sonatas and other pieces for four hands or for two pianos. The sonatas for piano and violin number 45 and to these must be added 8 trios for harpsichord and strings, 2 quartets and 1 quintet.

For stringed instruments we reckon first, 3 duets, 3 trios, 29 quartets and 8 quintets. Besides these there are 2 quartets with flute, one with oboe, and horn quintet. There are a considerable number of concertos. Firstly, 10 for violin, 1 for two violins and 1 for violin and alto; then 28 for piano, 1 for two pianos, and another for three pianos; there are also 1 for bassoon, 1 for oboe, 4 for flute and 1 for flute and harp, 5 for horn and 1 for clarinet, altogether 55.

For orchestral dance music Koechel's catalogue enumerates 1 gavotte, 39 quadrilles, 56 waltzes and 96 minuets, besides pantomime music by the side of which 1 ballet must be reckoned: "Les Petits Riens," the discovery of which I have the honour of placing to my credit.

The list of instrumental music comprises in the first place 27 different characteristic pieces, such as adagios, funeral marches, etc., also 33 divertimenti, serenades and cavatinas, all lengthy works comprising severally 10 and 12 numbers.

Finally symphonies, properly so called, number altogether 49.

All these compositions, thoroughly authenticated,—I have purposely omitted any that are controversial,—

form a large and imposing collection of seven hundred and seventy-nine works.

What other musical or literary labours are there to rival those of Mozart? Has such another prolific genius ever lived? Have I not named this chapter rightly: *The work of a Titan?*

CHAPTER XLIII.

A FEW CONCLUDING DETAILS CONCERNING THE COMPOSER.

STEP by step we have followed our hero along the road of life and possibly the route has been too lengthy for some of our readers to accompany us to the end. We will therefore hasten to complete this study by giving a few extra necessary details and we will conclude with a hasty glance at the method of composition as practised by the master whose gigantic life-work we have been considering. With Mozart creation was more sudden and spontaneous than with anyone else. This is proved by his wonderful productiveness and by the great variety of his works. He never repeats himself; to use a phrase of Mme. de Sévigne, he is not a "*recommenceur*." He never considered he had any right to take up a work he had abandoned for the purpose of remodelling it. The possessor of an inexhaustible imagination he had no need to draw on any reserve funds. Look at any of his unpublished music, read his unfinished operas—even those upon which he lavished the greatest attention before con-

signing them to oblivion—you will not find twenty bars taken from them for the benefit of any other work.

If he was thus so discreet with his own compositions, he was doubly so with those of his colleagues and the accusation of plagiarist that is thrown often so hastily and inconsiderately at other musicians was never directed at him. Once one of his friends thought proper to point out a reminiscence to him; he thought he had discovered it in the religious march of "Idomeneo" where Mozart seemed to him to have followed in the steps of Gluck. The composer's answer to his friend was not devoid of humour. He took the score of "Alceste" from the shelf upon which it reposed and played the incriminated page magnificently. "You perceive now," he said with a smile on his lips, "that I have not stolen this march since it is here in the place where it has always been, and thank God," he added, closing the book, "it will remain here as long as music will be music."

Mozart was not merely an extraordinary prolific composer, he was an incarnation of the very spirit of music. His mind and intelligence was entirely absorbed by his art and all his thoughts assumed naturally a melodic and rhythmic form. "You are aware," he wrote to his father, "that I am entirely lost in my art and that I am immersed in music from morning until night."

The moment he awoke his familiar demon took possession of him; directly he was out of bed he would go to the harpsichord and his imagination would prove at once alert and extraordinarily lucid. Already, while attending to his toilet, inspiration came to him and he would

roam about from one spot to another, beating time with his foot, going backwards and forwards from his writing table to his instrument.

His barber has related how difficult it was to shave him. No sooner was he seated, his neck encircled with a cloth, than he became lost in thought and oblivious of all around him. Then without a word he would get up, move about the room, pass often into the adjoining one, while comb or razor in hand the alarmed hairdresser followed him. At table it was often necessary to recall him to a sense of his surroundings for his fits of abstraction would recur continually and directly an inspiration seized him he forgot all else. He would twist and untwist a corner of his dinner napkin, pass it mechanically under his nose, making at the same time the most extraordinary and grotesque grimaces.

But travelling stimulated his imagination more than aught else. The sight of a fine landscape, even the movement of the carriage gave new life to his thoughts. His countenance would radiate with happiness, for hours he would hum a succession of fugitive melodies and when his fit of abstraction was over he would express his regret for not being able to fix his ideas on paper.

The more material work of recording his thoughts was often distasteful to him and he would ruefully resign himself to the task. He would jot them down on loose bits of paper, merely sketching a few bars to some as guides but the entire elaboration was worked out in his head.

The most extensive and complicated composition, the

long finales of "Don Giovanni" and the "Nozze" were thus thought out until their minutest details were added and completed. Then he would prepare the score, without the voice and bass parts, indicating the entry of different instruments and other necessary features, leaving the rest a blank until pressed by time to finish it.

All this work was performed with certainty of touch and extraordinary rapidity in the midst of noise, conversations, the going and coming of friends and even the contiguity of music did not disturb him. This faculty of abstraction was a constant source of surprise to Constance Mozart and she characterised it in a striking and naïve manner: "he wrote his scores," she remarked, "just as one would write a letter." It goes without saying that such a productive mind would possess in a high degree the talent of improvisation. And it was, in reality one of his most marvellous and amazing gifts. A chord or a note struck on the clavichord acted like a magic key admitting him into a kingdom of enchanting melodies and harmonies. Then, if he was surrounded by *connoisseurs*, he would remain seated at his instrument for hours delighting their ears with the most brilliant and varied tone pictures, and in spite of rapidity of conception, preserving in his phrases and in his periods the same accurate delineation which one admires in his most carefully finished works.

"In my youth I heard the most celebrated virtuosi," wrote Ambrose Rieder, "but never again will I experience the same delight as when for the first time I heard the illustrious Mozart improvise. It seemed to me that I

entered a new world and winged my way to regions unexplored."

And the aged Niemetschek, near the end of his life, used to say to his friend, Fuchs: "If the good God would vouchsafe me one more grace before calling me to Himself, I would ask Him the favour of letting me hear, for the last time, Mozart abandoning himself to the current of his fancy. It is difficult for those who have not heard him improvise to form an idea of the incomparable genius of this great master."

Pen in hand Mozart did not have recourse to this unexhaustible ease of conception. It may have occasionally served him for a composition written out of mere complaisance or when pressed to execute any that he had been forced to promise imprudently. He knew full well that Time only respects those works in the making of which it has taken part. We have already mentioned a few examples of these hurriedly written pieces of music; here is another: when Mozart was in Prague in 1787 he promised Count Pachta to write a few quadrilles for some balls that were to be given by the nobility. As time went by and the composer had not written the dances, his aristocratic creditor bethought himself of a little stratagem. He invited the master to dinner and ordered the repast to be delayed for an hour. Mozart, knowing the ways and customs of the household, arrived punctually, but instead of finding the table sumptuously laid as usual he beheld it strewn with paper, ink and pens. He accepted the situation smilingly, and before the apportioned hour was over he had completed the score of nine quadrilles for grand

orchestra. He thus gave good measure and paid capital and interest at one and the same time.

With this concluding anecdote we must express our regrets for having been obliged to leave so many details in the shade and for having touched only upon the outside of the master's life-work. In order to make a more minute examination of it and to descend to particulars, we should have needed more paper and ink than we have used to tell this story of his life, and who knows, if even then, without the aid of the master's vocal and instrumental music we should have succeeded in imparting the necessary lucidity to our observations.

The moment it is a question of giving the reader anything beyond a more or less clear and analytical impression of a first impression, criticism is indeed singularly inefficient and unsatisfactory. And this is so, because in music, more than in any other art, matter and manner are indissolubly linked together. In poetry, in painting, in sculpture, the idea detaches itself easily from its expression. In music, on the contrary, they are always identical. A melodic thought is clothed in sound and rhythm as similarly lines and surfaces determine a geometrical figure.

Hence it is that this delightful art more particularly defies analysis. And yet the critic's art consists in placing its life under the scalpel, in dissecting its members, in disclosing its organic structure and discovering the secret sources of its inspiration. For inspiration is a process appertaining to the intelligence, like any other, only of

all processes it is the most mysterious and the most difficult to apprehend.

The artist resembles a bee that by regular and often unconscious labour transforms into honey the scented juice which it draws from the calyxes of flowers; he is not, as is so often imagined, a vessel of election chosen by the gods as a receptacle for celestial ambrosia. It appertained to genius to define its highest power and Napoleon expressed it when he said: "inspiration is but the instantaneous solution of a long thought out problem."

Now the *musicologue* must discover the confines of this problem; he must also acquaint himself by means of analysis and observation with the intentions of the artist whom he is studying and reconnoitre all the turnings of the road where his imagination dallied by the way before arriving at the goal.

Even supposing that such an ambitious project was not too greatly disproportioned to our powers, it is clear that it could not have been attempted in this study. To sum up in as few words as possible, and without venturing upon comparisons and parallelisms, generally more ingenious than just, we will say in all simplicity that the work of Mozart derives its true merit above all from its ideal perfection. It was the outcome of the master's personality, for no one has united so many powers into such a harmonious ensemble. This is what Rossini expressed in concise and striking language when he said, speaking of his illustrious predecessor: "He is the only one possessed of as much science as genius and of as much genius as science." In Mozart's lifetime the admiration of the

public was not commensurate with his genius, but his eyes had hardly closed in death when Germany realised the great loss she had sustained. Still it was some time before the Germans thought of requiting his renown, and up to 1797 his widow lived in difficult circumstances. At this date a Danish diplomat, George Nicholas Nissen, touched by her precarious condition, asked her to exchange her illustrious surname for his own. She accepted him principally in the interests of her children. Left a widow a second time, she went to live with her sister, Sophia Haibl, at Salzburg, where, on the 6th of March, 1842, she died. Her death took place a few days before the erection, in one of the principal squares of the town, of a statue of her first husband. Charles, the eldest of Mozart's children, was destined for a commercial career; he was eventually in the employment of the Austrian Government. The youngest, Wolfgang, became a musician, thus fulfilling his father's prediction. He possessed a certain amount of talent, but the name he bore was too heavy a load for his shoulders. He lived for a short while at Lemberg and finally settled in Vienna. He died at Carlsbad in 1844. Independently of the statue erected to Mozart in the cemetery of St. Marx, a bronze statue was raised to his memory, in 1842, in the Michelsplatz, now Mozartsplatz, at Salzburg. The statue, over twelve feet in height, is the work of the sculptor, Schwanthaler. Mozart is represented standing enveloped in the folds of his cloak. In his hand is the "Tuba mirum" of his "Requiem." On the pedestal allegorical figures represent

concert, theatre and church music. At the back an eagle wings its flight to Heaven holding an emblematical lyre in its claws. The inscription is eloquent in its simplicity; it consists of one word:

MOZART.

THE END.

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Mozart about 14 years old. From a painting said to be by Battoni.
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LIST OF WORKS.

LIST OF MOZART'S COMPOSITIONS.* VOCAL MUSIC.

MASSES.

MISSA BREVIS for 4 Voices, 2 Violins, Viola, Bass, and Organ.
G major. (K. 49)

MISSA BREVIS for 4 Voices, 2 Violins, Bass and Organ. D minor.
(K. 65)

MISSA for 4 Voices, 2 Violins, Viola, 2 Trumpets, Kettle-drums,
Bass and Organ. C major. (K. 66)

MISSA for 4 Voices, 2 Violins, 2 Violas, 2 Hautboys, 3 Trombones,
4 Trumpets, Kettle-drums, Bass and Organ. C minor. (K. 139)

MISSA IN HONOREM SSMAE TRINITATIS for 4 Voices, 2 Violins, 2
Hautboys, 4 Trumpets, Kettle-drums, Bass and Organ. C
major. (K. 167)

MISSA BREVIS for 4 Voices, 2 Violins, Bass and Organ. F major.
(K. 192)

MISSA BREVIS for 4 Voices, 2 Violins, Bass and Organ. D major.
(K. 194)

MISSA BREVIS for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums,
Bass and Organ. C major. (K. 220)

MISSA LONGA for 4 Voices, 2 Violins, 2 Hautboys, 2 Trumpets,
3 Trombones, Kettle-drums, Bass and Organ. C major.
(Credo-Mass). (K. 257)

MISSA BREVIS for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums,
Bass and Organ. C major. (Sparrow-Mass). (K. 258)

MISSA BREVIS for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums,
Bass and Organ. C major. (K. 259)

MISSA for 4 Voices, 2 Violins, 2 Hautboys, 2 Horns, 2 Trumpets,
Bass and Organ. C major. (K. 262)

* Our thanks are due to Messrs. Breitkopf and Härtel for placing at our disposal for purposes of this compilation their catalogues of Mozart's compositions. All the published works in this list will be found in the monumental Edition issued by them.

Köchel's opus numbering being the recognised one, has been used in the references at the end of each item.

MISSA BREVIS for 4 Voices, 2 Violins, Bass and Organ. B flat major. (K. 275)

MISSA for 4 Voices, 2 Violins, 2 Hautboys, 2 Bassoons, 3 Trombones, 2 Horns, 2 Trumpets, Kettle-drums, Bass and Organ. C major. (Coronation Mass). (K. 317)

MISSA SOLEMNIS for 4 Voices, 2 Violins, 2 Hautboys, 2 Bassoons, 2 Trumpets, 3 Trombones, Kettle-drums, Bass and Organ. C major. (K. 337)

LITANIES AND VESPERS.

LITANIAE DE B. M. V. (LAURETANAE) for 4 Voices, 2 Violins, Bass and Organ. B flat major. (K. 109)

LITANIAE DE VENERABILI ALTARIS SACRAMENTO for 4 Voices, 2 Violins, Viola, 2 Hautboys (2 Flutes), 2 Horns, 2 Trumpets, Bass and Organ. B flat major. (K. 125)

LITANIAE LAURETANAE for Soprano, Alto, Tenor, 2 Violins, Viola, 2 Hautboys, 2 Horns, Bass and Organ. D major. (K. 195)

LITANIAE DE VENERABILI ALTARIS SACRAMENTO for 4 Voices, 2 Violins, Viola, 2 Hautboys (2 Flutes,) 2 Bassoons, 2 Horns, 3 Trombones, Bass and Organ. E flat major. (K. 243)

DIXIT AND MAGNIFICAT for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass and Organ. C major. (K. 193)

VESPERAE DE DOMINICA for 4 Voices, 2 Violins, 2 Trumpets, Kettle-drums, Bass and Organ. C major. (K. 321)

VESPERAE SOLENNES DE CONFESSORE for 4 Voices, 2 Violins, Bassoon, 2 Trumpets, 3 Trombones, Kettle-drums, Bass and Organ. C major. (K. 339)

SACRED VOCAL WORKS WITH ORCHESTRAL ACCOMPANIMENT.

XYL KYRIE for 4 Voices. (K. 33)

XYL KYRIE for 5 Sopranos. (K. 89)

XYL KYRIE for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums, 2 Bassoons, Organ. (K. 322)

XYL KYRIE for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, Trumpets, Kettle-drums and Organ. (K. 323)

XYL KYRIE for 4 Voices, 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarionets, 2 Horns, 2 Bassoons, 2 Trumpets, Kettle-drums and Organ. (K. 341)

MADRIGAL for 4 Voices, "God is our Refuge" (without accompaniment). (K. 20)

VENI SANCTE SPIRITUS for 4 Voices, 2 Violins, Viola, 2 Hautboys, 2 Horns, Trumpets, Kettle-drums, Bass and Organ. (K. 47)

MISERERE for Alto, Tenor and Bass, with figured Bass for Organ. (K. 85)

ANTIPHON "QUÆRITE PRIMUM REGNUM DEI" for Soprano, Alto, Tenor and Bass. (K. 86)

REGINA CÆLI for 4 Voices, with 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets and Kettle-drums. (K. 108)

REGINA CÆLI for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. (K. 127)

REGINA COELI for 4 Voices, 2 Violins, Bass, 2 Hautboys, Kettle-drums, Trumpets, Organ. (K. 276)

TE DEUM for 4 Voices, 2 Violins, Bass and Organ. (K. 141)

TANTUM ERGO for 4 Voices, 2 Violins, Viola, 2 Trumpets, Bass and Organ. (K. 142)

TANTUM ERGO for 4 Voices, 2 Violins, Viola, 2 Trumpets, Bass and Organ. (K. 197)

Two GERMAN HYMNS for a Single Voice, with Organ. (K. 343)

OFFERTORIUM PRO FESTO STI BENEDICTI "Scande coeli" for 4 Voices, 2 Violins, Trumpets, Kettle-drums, Bass and Organ. (K. 34)

OFFERTORIUM PRO FESTO STI JOANNIS BAPTISTÆ "Inter natos" for 4 Voices, 2 Violins, Bass and Organ. (K. 72)

PSALM "DE PROFUNDIS" (Ps. 129), for 4 Voices, 2 Violins and Organ. (K. 93)

OFFERTORIUM PRO OMNI TEMPORE for 4 Voices, 2 Violins, 2 Violas, 2 Flutes, 2 Horns, 2 Trumpets, Kettle-drums, Bass and Organ. (K. 117)

ARIA for Soprano. "Ergo interest" Accompaniment: 2 Violins and Organ. (K. 143)

MOTET for Soprano. "Exultate jubilate" Accompaniment: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. (K. 165)

OFFERTORIUM SUB EXPOSITO VENERABILI for Soprano and Tenor. Accompaniment: 2 Violins, Viola, Bass, 2 Horns, Organ. (K. 177 a. 342)

OFFERTORIUM for Soprano and Tenor Solo. Accompaniment: 2 Violins, Viola, Bass, Organ. (K. 198)

OFFERTORIUM DE TEMPORE "MISERICORDIAS DOMINI" for 4 Voices, 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Organ. (K. 222)

OFFERTORIUM DE VENERABILI SACRAMENTO for 8 Voices, divided into 2 Choruses, 2 Violins (ad lib.), Bass, Organ. (K. 260)

GRADUALE AD FESTUM B. M. V. for 4 Voices, 2 Violins, Viola, Bass, Organ. (K. 273)

OFFERTORIUM DE B. M. V. for 4 Voices, 2 Violins, Bass, Organ. (K. 277)

HYMNUS "JUSTUM DEDUXIT DOMINUS" for 4 Voices and Organ. (K. 326)

HYMNUS "ADORAMUS TE" for 4 Voices and Organ. (K. 327)

MOTET "AVE VERUM CORPUS" for 4 Voices, 2 Violins, Viola, Bass and Organ. (K. 618)

CANTATAS AND ORATORIOS.**I. CANTATAS.**

PASSION-CANTATA with accomp. of 2 Violins, Viola, Bass and 2 Horns. (K. 42)
MASONIC JOY "Sehen, wie dem starren Forscherauge." Short Cantata for Tenor, concluding with a short Chorus. (K. 471)
A SHORT MASONIC CANTATA. "Laut verkünde unsre Freude" for 2 Tenors, 1 Bass, 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Horns. (K. 623)

II. ORATORIOS.

LA BETULIA LIBERATA. Italian Oratorio in 2 Parts. Elegantly bound in cloth. (K. 118)
DAVIDDE PENITENTE. Cantata for 3 Solo-Voices, Chorus and Orchestra. (K. 469)

OPERAS.

DIE SCHULDIGKEIT DES ERSTEN GEBOTES (The observance of the First Commandment), religious play in 3 Parts (the first Part by Mozart). 1st Part (with German words). (K. 35)
APOLLO ET HYACINTHUS. Latin Comedy (Latin words). (K. 38)
BASTIEN AND BASTIENNE. Little Opera in one act. (German words). (K. 50)
LA FINTA SEMPLICE. Opera bouffe in 3 acts. (Italian words). (K. 51)
MITRIDATE, RÈ DI PONTO. Opera in 3 acts. (Italian words). (K. 87)
ASCANIO IN ALBA. Theatrical Serenade in 2 acts. (Italian words). (K. 111)
IL SOGNO DI SCIPIO. Dramatic Serenade in one act. (Italian words). (K. 126)
LUCIO SILLA. Drama with music in 3 acts. (Italian words). (K. 135)
LA FINTA GIARDINIERA. Opera bouffe in 3 acts. (German and Italian words). (K. 196)
IL RÈ PASTORE. Dramatic piece for a festival in 2 acts. (Italian words). (K. 208)
ZAIDE. Little opera in 2 acts. (German words). (K. 344)
THAMOS, KING OF EGYPT. Heroic Drama: Choruses and incidental music. (German words). (K. 345)
IDOMENEO, RÈ DI CRETA, OSSIA: ILIA E IDAMENTE. Grand opera in 3 acts. (German and Italian words). (K. 366)

BALLET-MUSIC to the opera of IDOMENEO. (K. 367)

DIE ENTFÜHRUNG AUS DEM SERAIL (The Elopement from the Seraglio). Comic opera in 3 acts. (German words). (K. 384)

DER SCHAUSPIELDIRECTOR (THEATRICAL MANAGER). Comedy with music in one act. (German words). (K. 486)

LE NOZZE DI FIGARO (THE MARRIAGE OF FIGARO). Opera bouffe in 4 acts. (German and Italian words). (K. 492)

IL DISSOLUTO PUNITO OSSIA: IL DON GIOVANNI. Opera bouffe in 2 acts. (German and Italian words). (K. 527)

COSI FAN TUTTE (So THEY ALL Do) "WEIBERTREUE." Opera bouffe in 2 acts. (German and Italian words). (K. 588)

DIE ZAUBERFLÖTE (THE MAGIC FLUTE). German opera in 2 acts. (K. 620)

LA CLEMENZA DI TITO. Grand opera in 2 acts. (German and Italian words). (K. 621)

ARIAS, DUETS, TRIOS AND QUARTETS WITH ORCHESTRAL ACCOMPANIMENT.

ARIA for Tenor. "Va, dal furor portata" Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons. (K. 21)

ARIA for Soprano. "Conservati fedele." Accomp.: 2 Violins, Viola and Bass. (K. 23)

RECITATIVE AND ARIA (Licenza) for Tenor. "Or che il dover." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, 2 Trumpets, Kettle-drums. (K. 36)

RECITATIVE AND ARIA (Licenza) for Soprano. "A Berenice," "Sol nascente." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets. (K. 70)

RECITATIVE AND ARIA for Soprano. "Misero me," "Misero par-goletto." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. (K. 77)

ARIA for Soprano. "Per pieta bel idol mio." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. (K. 78)

RECITATIVE AND ARIA for Soprano. "O temerario Arbace." Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Bassoons. (K. 79)

ARIA for Soprano. "Se tutti i mali miei." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets. (K. 83)

ARIA for Soprano. "Fra cento affanni." Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. (K. 88)

ARIA for Soprano. "Kommt her, ihr frechen Sünder." Accomp.: 2 Violins, Viola, Bass, Organ. (K. 146)

ARIA for Tenor. "Si mostra la sorte." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. (K. 209)

ARIA for Tenor. "Con ossequio, con rispetto." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. (K. 210)

ARIA for Soprano. "Voi avete un cor fedele." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. (K. 217)

RECITATIVE AND CONCERT-ARIA for Alto. "Ombra felice." "Io ti lascio." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. (K. 255)

ARIA for Tenor. "Clarice, cara mia sposa." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. (K. 256)

SCENE for Soprano. "Ah, lo previdi." "Ah, t'involà agli occhi miei." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. (K. 272)

RECITATIVE AND ARIA for Soprano. "Alcandro lo confesso." "Non so donde viene." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Clarionets, 2 Bassoons and 2 Horns. (K. 294)

ARIA for Tenor. "Se al labbro mio non credi." "Il cor dolente." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons and 2 Horns. (K. 295)

RECITATIVE AND ARIA for Soprano. "Popoli di Tessaglia." "Io non chiedo." Accomp.: 2 Violins, Viola, Bass, 2 Horns, with Hautboy and Bassoon obbligato. (K. 316)

RECITATIVE AND ARIA for Soprano. "Ma che vi fece." "Sperai vicino il lido." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Bassoons and 2 Horns. (K. 368)

SCENE AND ARIA for Soprano. "Misera, dove son?" "Ah non son io." Accomp.: 2 Violins, Viola, Bass, 2 Flutes and 2 Horns. (K. 369)

RECITATIVE AND ARIA for Soprano. "Ah questo seno." "Or che il cielo a me ti rende." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys and 2 Horns. (K. 374)

ARIA for Soprano. "Nehmt meinen Dank." Accomp.: 2 Violins, Viola, Bass, Flute, Hautboy and Bassoon. (K. 383)

SCENE AND RONDO for Soprano. "Mia speranza." "Ah non sai, qual pena." Accomp.: 2 Violins, Viola, Bass, 2 Bassoons, 2 Hautboys and 2 Horns. (K. 416)

ARIA for Soprano. "Vorrei spiegarvi." "Ah Conte, partite." Accomp.: 2 Violins, Viola, Bass, 2 Bassoons, 2 Hautboys and 2 Horns. (K. 418)

ARIA for Soprano. "No, no che non sei capace." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets and Kettle-drums. (K. 419)

RONDO for Tenor. "Per pietà, non ricercate." Accomp.: 2 Violins, Viola, Bass, 2 Clarionets, 2 Horns and 2 Bassoons. (K. 420)

RECITATIVE AND ARIA for Tenor. "Misero, o sogno!" "Aura, che intorno." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Bassoons and 2 Horns. (K. 431)

RECITATIVE AND ARIA for Bass. "Così dunque tradisci." "Aspri rimorsi atroci." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons and 2 Horns. (K. 432)

TRIO for 2 Sopranos and Bass. "Ecco, quel fiero." With accomp. of 3 Basset Horns. (K. 436)

TRIO for 2 Sopranos and Bass. "Mi lagnerò tacendo." Accomp.: 2 Clarionets and 1 Basset Horn. (K. 437)

QUARTET for Soprano, Tenor and 2 Basses. "Dite almeno, in che mancai." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Clarionets, 2 Horns and 2 Bassoons. (K. 479)

TRIO for Soprano, Tenor and Bass. "Mandina amabile." Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarionets, 2 Bassoons and 2 Horns. (K. 480)

RECITATIVE AND RONDO. "Ch'io mi scordi." "Non temer amato bene" for Soprano, with obbligato Pianoforte accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarionets, 2 Bassoons and 2 Horns. (K. 505)

RECITATIVE AND ARIA for Bass. "Alcandro lo, confesso." "Non so donde viene." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons and 2 Horns. (K. 512)

ARIA for Bass. "Mentre ti lascio, o figlia." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Clarionets, 2 Bassoons and 2 Horns. (K. 513)

RECITATIVE AND ARIA for Soprano. "Bella mia fiamma." "Resta, o cara." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons and 2 Horns. (K. 528)

ARIA for Soprano. "Ah, se in ciel." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons and 2 Horns. (K. 538)

GERMAN WAR-SONG. "Ich möchte wohl der Kaiser sein." Accomp.: 2 Violins, 2 Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Piccolos, 2 Horns, Big Drum and Cymbals. (K. 539)

ARIETTA for Bass. "Un baccio di mano." Accomp.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons and 2 Horns. (K. 541)

CANZONET. "Più non si trovano." For 2 Sopranos and Bass. Accomp.: 3 Basset Horns. (K. 549)

ARIA for Soprano. "Alma grande e nobil core." Accomp.: 2 Violins, Viola, 2 Hautboys, 2 Bassoons, 2 Horns and 2 Bass. (K. 578)

ARIA for Soprano. "Chi sà, chi sà, qual sìa." Accomp.: 2 Violins, Viola, Bass, 2 Clarionets, 2 Bassoons and 2 Horns. (K. 582)

ARIA for Soprano. "Vado, ma dove?—oh Dio!" Accomp.: 2 Violins, Viola, Bass, 2 Clarionets, 2 Bassoons and 2 Horns. (K. 583)

ARIA for Bass. "Rivolgete a lui lo sguardo." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Trumpets and Kettle-drums. (K. 584)

ARIA for Bass. "Per questa bella mano." With double bass obbligato, 2 Violins, Viola, Flute, 2 Hautboys and 2 Horns. (K. 612)

COMIC DUET for Soprano and Bass. "Nun liebes Weibchen, ziehst mit mir." Accompt.: 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons and 2 Horns. (K. 625)

SONGS, ONE OR MORE VOICES, WITH PIANO ACCOMPANIMENT.

"DAPHNE, DEINE ROSENWANGEN." (K. 52)
 JOY. "Freude, Königin der Weisen." (K. 53)
 "WIE UNGLÜCKLICH BIN ICH NICHT." (K. 147)
 "O HEILIGES BAND." (K. 148)
 TRANQUILLITY. "Ich hab es längst gesagt." (K. 149)
 "WAS ICH IN GEDANKEN." (K. 150)
 CONTENTMENT IN LOWLY STATION. "Ich trachte nicht nach solchen Dingen." (K. 151)
 RIDENTE LA CALMA. "Der Sylphe des Friedens." (K. 152)
 OISEAUX, SI TOUS LES ANS. "Wohl lauscht ein Vöglein." (K. 307)
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 CONTENTEDNESS. "Was frag' ich viel nach Geld und Gut." (K. 349)
 CRADLE-SONG. "Schlafe, mein Prinzchen, nur ein." (K. 350)
 "KOMM, LIEBE ZITHER." (For Soprano with Mandolin accomp.) (K. 351)
 HOPE. "Ich würd' auf meinem Pfade." (K. 390)
 SOLITUDE. "Sei du mein Trost." (K. 391)
 "VERDANKT SEI ES DEM GLANZE." (K. 392)
 DAS BANDEL (The Ribbon). "Liebes Mandel, wo is's Bandel."
 Humorous Trio for Soprano, Tenor and Bass. (K. 441)
 MASONIC SONG. "Die ihr einem neuen Grade." (K. 468)
 THE ENCHANTER. "Ihr Mädchen flieht Damöten ja!" (K. 472)
 CONTENTMENT. "Wie sanft, wie ruhig fühl' ich hier." (K. 473)
 THE DECEIVED WORLD. "Der reiche Thor, mit Gold geschmückt." (K. 474)
 THE VIOLET. "Ein Veilchen auf der Wiese stand." (K. 476)
 SONG WITH CHORUS AND ORGAN ACCOMPANIMENT. "Zerfliesset heut, geliebte Brüder." (K. 483)

THREE-PART SONG for Chorus and Organ Accomp.: "Ihr unsre
neuen Leiter." (K. 484)

SONG OF LIBERTY. "Wer unter eines Mädchens Hand." (K. 506)

"DIE ALTE" (The Grandam). "Zu meiner Zeit." (K. 517)

"DIE VERSCHWEIGUNG" (The Secret). "Sobald Damoetas
Chloe sieht." (K. 518)

SEPARATION AND RE-UNION. "Die Engel Gottes weinen."
(K. 519)

LOUISA BURNING THE LETTERS OF HER FAITHLESS LOVER. "Er-
zeugt von heisser Phantasie." (K. 520)

ABENDEMPPFINDUNG (Evening Reverie). "Abend ist's." (K. 523)

TO CHLOE. "Wenn die Lieb aus deinen." (K. 524)

ON THE BIRTHDAY OF FRITZ. "Es war einmal, ihr Leute" (Einst
lebte, so erzählt). (K. 529)

THE DREAM. "Wo bist du, Bild?" (K. 530)

THE LITTLE SPINNING-GIRL. "Was spinnst du, fragte." (K. 531)

TRIO for Soprano, Tenor and Bass. "Grazie agl' inganni tuoi."
Accomp.: Flute, 2 Clarionets, 2 Horns, 2 Bassoons, Bass.
(K. 532)

UN MOTO DI GIOJA. "Schon klopfet mein liebender." (K. 579)

LONGING FOR SPRING. "Komm, lieber Mai." (K. 596)

IN EARLY SPRING. "Erwacht zu neuem Leben." (K. 597)

CHILDREN'S SONG (Das Kinderspiel). "Wir Kinder, wir
schmecken." (K. 598)

A LITTLE GERMAN CANTATA. "Die ihr des Unermesslichen."
(K. 619)

CANONS.

ACH ZU KURZ IST UNSER LEBENSLAUF. For 4 Voices. (K. 228)

SIE IST DAHIN. For 3 Voices. (K. 229)

SELIG, SELIG ALLE. For 2 Voices. (K. 230)

LASST FROH UNS SEIN. L. m. i. a. For 6 Voices. (K. 231)

WER NICHT LIEBT WEIN UND WEIBER. LIEBER FREISTÄDTLER,
LIEBER GAULIMAULI. For 4 Voices. (K. 232)

NICHTS LABT MICH MEHR ALS WEIN. L. m. d. a. r. s. For 3
Voices. (K. 233)

ESSEN, TRINKEN, DAS ERHÄLT. BEI DER HITZ' IM SOMMER ess'
ICH. For 3 Voices. (K. 234)

WO DER PERLENDE WEIN IM GLASE BLINKT. For 6 Voices.
(K. 347)

V'AMO DI CORE TENERAMENTE. For 3 Choruses in 4 parts each.
(K. 348)

HEITERKEIT UND LEICHTES BLUT. For 2 Sopranos and Tenor.
(K. 507)

| | | |
|---|-------------------------------------|---------------|
| AUF DAS WOHL ALLER FREUNDE. | For 3 Voices. | (K. 508) |
| ALLELUJA. | For 4 Voices. | (K. 553) |
| AVE MARIA. | For 4 Voices. | (K. 554) |
| LACRIMOSO SON IO. | ACH ZUM JAMMER BIN ICH. | For 4 Voices. |
| | | (K. 555) |
| GRECHTELT'S ENG. | ALLES FLEISCH. | For 4 Voices. |
| | | (K. 556) |
| NASCOSO È IL MIO SOL. | For 4 Voices. | (K. 557) |
| GEHN MA IN'N PRADA, GEHN MA IN D' HETZ. | ALLES IST EITEL. | For 4 Voices. |
| | | (K. 558) |
| DIFFICILE LECTU MIHI MARS. | NIMM, IST'S GLEICH WARM. | For 3 Voices. |
| | | (K. 559) |
| O DU ESELHAFTER MARTIN. | GAHNST DU, FAULER, DU SCHON WIEDER. | For 4 Voices. |
| | | (K. 560) |
| O DÜ ESELHAFTER PEIERL. | For 4 Voices. | (K. 560) |
| BONA NOX, BIST A RECHTA OX. | GUTE NACHT, BIS DER TAG ERWACHT. | For 4 Voices. |
| | | (K. 561) |
| CARO BEL IDOL MIO. | ACH SÜSSES, THEURES LEBEN. | For 3 Voices. |
| | | (K. 562) |

INSTRUMENTAL MUSIC.

ORCHESTRAL WORKS.

SYMPHONIES.

1. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. (K. 16)
2. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. (K. 17)
3. SYMPHONY for 2 Violins, Viola, Bass, 2 Clarionets, 2 Horns, Bassoon. E flat major. (K. 18)
4. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. (K. 19)
5. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. (K. 22)
6. SYMPHONY for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. F major. (K. 43)
7. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets and Kettle-drums. D major. (K. 45)
8. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets and Kettle-drums. D major. (K. 48)
9. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, Trumpets and Kettle-drums. C major. (K. 73)

10. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns.
G major. (K. 74)
11. SYMPHONY for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns.
D major. (K. 84)
12. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns.
The Andante has 2 Flutes and 2 Bassoons. G major.
(K. 110)
13. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns.
F major. (K. 112)
14. SYMPHONY for 2 Violins, Viola, Bass, 2 Flutes, 2 Horns.
A major. (K. 114)
15. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns.
G major. (K. 124)
16. SYMPHONY for 8 Violins, Viola, Bass, 2 Hautboys, 2 Horns.
C major. (K. 128)
17. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns.
G major. (K. 129)
18. SYMPHONY for 2 Violins, Viola, Bass, 2 Flutes, 2 Horns in F,
2 Horns in C. F major. (K. 130)
19. SYMPHONY for 2 Violins, 2 Violas, Bass, 2 Hautboys, 4 Horns
in E flat. E flat major. (K. 132)
20. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns,
Trumpets. The Andante with Flute obligato. D major.
(K. 133)
21. SYMPHONY for 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. A
major. (K. 134)
22. SYMPHONY for 2 Violins, 2 Violas, 2 Hautboys, 2 Horns, 2
Trumpets, Basses. C major. (K. 162)
23. SYMPHONY for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns,
2 Trumpets. D major. (K. 181)
24. SYMPHONY for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2
Horns. B flat major. (K. 182)
25. SYMPHONY for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns
in G and 2 Horns in B, 2 Bassoons. G minor. (K. 183)
26. SYMPHONY for 2 Violins, 2 Violas, Bass, 2 Flutes, 2 Haut-
boys, 2 Bassoons, 2 Horns, 2 Trumpets. E flat major.
(K. 184)
27. SYMPHONY for 2 Violins, 2 Violas, Bass, 2 Flutes, 2 Horns.
G major. (K. 199)
28. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns,
2 Bassoons, 2 Trumpets. C major. (K. 200)
29. SYMPHONY for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns.
A major. (K. 201)
30. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns,
2 Trumpets. D major. (K. 202)

31. SYMPHONY (Paris) for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets and Kettle-Drums. D major. (K. 297)
32. SYMPHONY for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 4 Horns, 2 Trumpets. G major. (K. 318)
33. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. (K. 319)
34. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns, Trumpets and Kettle-drums. C major. (K. 338)
35. SYMPHONY (new Haffner-) for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets and Kettle-drums. D major. (K. 385)
36. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets and Kettle-drums. C major. (K. 425)
37. SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. The Andante has in addition a Flute. G major. (K. 444)
38. SYMPHONY for 2 Violins, Viola, Bass, 2 Flutes, 2 Hautboys, 2 Bassoons, 2 Horns, Trumpets and Kettle-drums. Without Minuet. D major. (K. 504)
39. SYMPHONY for 2 Violins, Viola, Bass, Flute, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets and Kettle-drums. E flat major. (K. 543)
40. SYMPHONY for 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets and Kettle-drums. G minor. (K. 550)
41. SYMPHONY with Fugue (Jupiter) for 2 Violins, Viola, Bass, Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets and Kettle-drums. C major. (K. 551)

CASSAZIONES, SERENADES AND DIVERTIMENTOS FOR ORCHESTRA.

- CASSAZIONE for 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. G major. (K. 63)
- CASSAZIONE for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. (K. 99)
- SERENADE for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, 2 Trumpets. D major. (K. 100)
- SERENADE for 2 Violins and Bass, 2 Hautboys, 2 Horns, Flute, Bassoon. F major. (K. 101)
- SERENADE for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, 2 Trumpets. D major. (K. 185)
- SERENADE for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), Bassoon, 2 Horns, 2 Trumpets. D major. (K. 203)
- SERENADE for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, Bassoon, 2 Trumpets. D major. (K. 204)

SERENADE (for 2 small orchestras) for 2 Principal Violins, Viola, Double Bass and 2 Violins, Viola, Violoncello, Kettle-drums. D major. (K. 239)

SERENADE (Haffner) for 2 Violins, Viola, Bass, 2 Hautboys (2 Flutes), 2 Horns, 2 Bassoons, 2 Trumpets. D major. (K. 250)

NOTTURNO for 4 orchestras: 4 sets of 2 Violins, Viola, Bass and 2 Horns each. D major. (K. 286)

SERENADE for 2 Violins, Viola, Bass, 2 Flutes (Flautino), 2 Hautboys, 2 Bassoons, 2 Horns (Posthorn), 2 Trumpets and Kettle-drums. D major. (K. 320)

~~X~~ SERENADE for 2 Hautboys, 2 Clarionets, 2 Bassett Horns, 4 French Horns, 2 Bassoons, Double Bassoon or Double Bass. B flat major. (K. 361)

~~X~~ SERENADE for 2 Hautboys, 2 Clarionets, 2 Horns, 2 Bassoons. E flat major. (K. 375)

~~X~~ SERENADE for 2 Hautboys, 2 Clarionets, 2 Horns, 2 Bassoons. C minor. (K. 388)

~~X~~ DIVERTIMENTO for 2 Violins, Viola, Bass, 2 Hautboys, 2 Clarionets, 2 English Horns, 2 Horns and 2 Bassoons. E flat major. (K. 113)

DIVERTIMENTO for 2 Violins, Viola, Bass, Flute, Hautboy, Bassoon, 4 Horns. D major. (K. 131)

~~X~~ DIVERTIMENTO for 2 Hautboys, 2 Clarionets, 2 English Horns, 2 Horns and 2 Bassoons. E flat major. (K. 166)

~~X~~ DIVERTIMENTO for 2 Hautboys, 2 Clarionets, 2 English Horns, 2 Horns and 2 Bassoons. B flat major. (K. 186)

DIVERTIMENTO for 2 Flutes, 3 Trumpets in C, 2 Trumpets in D, and 4 Kettle-drums in C, G, and D, A. C major. (K. 187)

DIVERTIMENTO for 2 Flutes, 3 Trumpets in C, 2 Trumpets in D, and 4 Kettle-drums in C, G, and D, A. C major. (K. 188)

DIVERTIMENTO for Violin, Viola, Bassoon, Bass, 2 Horns. D major. (K. 205)

DIVERTIMENTO for 2 Hautboys, 2 Horns, 2 Bassoons. F major. (K. 213)

DIVERTIMENTO for 2 Hautboys, 2 Horns, 2 Bassoons. B flat major. (K. 240)

DIVERTIMENTO for 2 Violins, Viola, 2 Horns, Bass. F major. (K. 247)

DIVERTIMENTO for Hautboy, 2 Violins, Viola, Bass, 2 Horns. D major. (K. 251)

DIVERTIMENTO for 2 Hautboys, 2 Horns, 2 Bassoons. E flat major. (K. 252)

DIVERTIMENTO for 2 Hautboys, 2 Horns, 2 Bassoons. F major. (K. 253)

DIVERTIMENTO for 2 Hautboys, 2 Horns, 2 Bassoons. B flat major.
(K. 270)
DIVERTIMENTO for 2 Violins, Viola, Bass, 2 Horns. B flat major.
(K. 287)
DIVERTIMENTO for 2 Hautboys, 2 Bassoons, 2 Horns. E flat
major.
(K. 289)
DIVERTIMENTO for 2 Violins, Viola, Bass, 2 Horns. D major.
(K. 334)

**MARCHES, SYMPHONIC MOVEMENTS, AND MINOR PIECES
FOR ORCHESTRA (ALSO FOR CONCERTINA, CLOCKWORK
AND BARREL-ORGAN.)**

MARCH for 2 Violins, Bass, 2 Flutes, 2 Horns, 2 Trumpets. D
major.
(K. 189)
MARCH for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trum-
pets. C major.
(K. 214)
MARCH for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trum-
pets. D major.
(K. 215)
MARCH for 2 Violins, Bass, 2 Hautboys, 2 Bassoons, 2 Horns, 2
Trumpets. D major.
(K. 237)
MARCH for 2 Violins (obligato), Viola, Bass, 2 Horns. F major.
(K. 248)
MARCH (Haffner) for 2 Violins, Viola, Bass, 2 Hautboys, 2 Bas-
soons, 2 Horns, 2 Trumpets. D major.
(K. 249)
MARCH for Violin, Viola, Bass, 2 Horns. D major.
(K. 290)
2 MARCHES for 2 Violins, 2 Violas, Bass, 2 Flutes, 2 Hautboys, 2
Horns, 2 Trumpets. D major. D major.
(K. 335)
3 MARCHES for 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets.
C major. D major. C major.
(K. 408)
FINAL ALLEGRO OF A SYMPHONY for 2 Violins, Viola, Bass, 2 Haut-
boys, 2 Horns. D major.
(K. 121)
MINUET (MIDDLE PART OF A SYMPHONY) for 2 Violins, Viola, Bass,
2 Flutes, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets and
Kettle-drums. C major.
(K. 409)
X MASONIC DIRGE for 2 Violins, Viola, Bass, 1 Clarionet, 2 Bassett
Horn, 2 Hautboys, Double Bassoon and 2 Horns. C minor.
(K. 477)
A MUSICAL JOKE (RUSTIC SYMPHONY OR "THE COUNTRY MUSI-
CIANS") for 2 Violins, Viola, Bass, 2 Horns. F major.
(K. 522)
SONATA for Bassoon and Violoncello. B flat major.
(K. 292)
X SHORT ADAGIO for 2 Bassett Horns and Bassoon. F major.
(K. 410)
X ADAGIO for 2 Clarionets and 3 Bassett horns. B flat major.
(K. 411)

ADAGIO for Concertina. C major. (K. 356)
 ADAGIO AND RONDO for Concertina, Flute, Hautboy, Viola and Violoncello. C minor. (K. 617)
 FANTASIA. A Piece for Clockwork. F minor. (K. 608)
 ANDANTE for a small Barrel-Organ. F major. (K. 616)
 MARCH for 2 Violins, Viola, Bass and 2 Horns. F major. (K. 445)

DANCES FOR ORCHESTRA.

12 MINUETS for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo. (K. 568)
 12 MINUETS for 2 Violins, 2 Flutes, 2 Hautboys, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Small Flute and Bass. (K. 585)
 6 MINUETS for 2 Violins, Bass, 2 Flutes, Small Flute, 2 Bassoons, 2 Clarionets, 2 Hautboys, 2 Horns, 2 Trumpets and Kettle-drums. (K. 599)
 4 MINUETS for 2 Violins, Bass, 2 Flutes, Small Flute, Lyre, 2 Bassoons, 2 Clarionets, 2 Hautboys, 2 Horns, 2 Trumpets and Kettle-drums. (K. 601)
 2 MINUETS for 2 Violins, Bass, 2 Flutes, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. (K. 604)
 6 GERMAN DANCES for 2 Violins, Bass, 2 Flutes, Piccolo, 2 Hautboys, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets and Kettle-drums. (K. 509)
 6 GERMAN DANCES for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo. (K. 536)
 6 GERMAN DANCES for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo. (K. 567)
 6 GERMAN DANCES for 2 Violins, Bass, 2 Flutes, 2 Hautboys, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums, Piccolo, Cymbals and Tamborine. (K. 571)
 12 GERMAN DANCES for 2 Violins, Bass, 2 Flutes, Piccolo, 2 Bassoons, 2 Hautboys, 2 Clarionets, 2 Horns, 2 Trumpets and Kettle-drums (Tamborine). (K. 586)
 6 GERMAN DANCES for 2 Violins, Bass, 2 Clarionets, 2 Hautboys, 2 Flutes, Piccolo, 2 Bassoons, 2 Horns, 2 Trumpets and Kettle-drums. (K. 600)
 4 GERMAN DANCES for 2 Violins, Bass, 2 Flutes (Piccolo), 2 Horns, 2 Bassoons, Lyre, 2 Clarionets, 2 Hautboys, 2 Trumpets and Kettle-drums. (K. 602)
 3 GERMAN DANCES for 2 Violins, Bass, 2 Flutes, Piccolo, 2 Haut-

boys, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Posthorns, 2 Trumpets, Kettle-drums and Bells. (K. 605)

CONTRA-DANCE for 2 Violins, Bass, 2 Hautboys and 2 Horns. (K. 123)

4 CONTRA-DANCES for 2 Violins, Bass, 1 Flute, 1 Bassoon, 2 Hautboys, 2 Horns. (K. 267)

5 MINUETS for 2 Violins, Bass, 2 Hautboys (Flutes), 2 Bassoons and 2 Horns. (K. 461)

6 CONTRA-DANCES for 2 Violins, Bass, 2 Hautboys and 2 Horns. (K. 462)

2 MINUETS WITH INTERLACED CONTRA-DANCES for 2 Violins, Bass, 2 Hautboys, 2 Horns, 1 Bassoon. (K. 463)

X 9 CONTRA-DANCES OR QUADRILLES for 2 Violins, Bass, 2 Flutes, 2 Piccolos, 2 Hautboys, 2 Clarionets, 2 Horns, 2 Trumpets and Kettle-drums, Large Drum and Cymbals. (K. 510)

X CONTRA-DANCE (THE BATTLE) for 2 Violins, Bass, Piccolo, 2 Clarionets, Bassoon, Trombone, Drum. (K. 535)

CONTRA-DANCE ("THE VICTORY OF THE HERO COBURG") for 2 Violins, Bass, Hautboy, Flute, Bassoon and Trumpet. (K. 587)

2 CONTRA-DANCES for 2 Violins, Bass, 2 Hautboys, Piccolo, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-Drums. (K. 603)

5 CONTRA-DANCES for Flute, 2 Violins, Bass and Drum. (K. 609)

CONTRA-DANCE ("LES FILLES MALICIEUSES") for 2 Violins, Bass, 2 Flutes, 2 Horns. (K. 610)

CONCERTOS FOR STRINGED OR WIND-INSTRUMENTS AND ORCHESTRA.

CONCERTO for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. (K. 207)

CONCERTO for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. (K. 211)

CONCERTO for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. (K. 218)

CONCERTO for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. A major. (K. 219)

ADAGIO for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. E major. (K. 261)

CONCERTO for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. (K. 216)

RONDO CONCERTANTE for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. (K. 269)

RONDO for Violin. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. (K. 373)

CONCERTONE for 2 Solo-Violins. Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. C major. (K. 190)

CONCERT-SYMPHONY for Violin and Viola. Accomp.: 2 Violins, 2 Violas, Bass, 2 Hautboys, 2 Horns. E flat major. (K. 364)

CONCERTO for Bassoon. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. (K. 191)

CONCERTO for Flute and Harp. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. (K. 299)

CONCERTO for Flute. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. G major. (K. 313)

CONCERTO for Flute. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. (K. 314)

ANDANTE for Flute. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. (K. 315)

CONCERTO for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons. D major. (K. 412)

CONCERTO for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. (K. 417)

CONCERTO for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Clarionets, 2 Bassoons. E flat major. (K. 447)

CONCERTO for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. (K. 495)

CONCERTO for Clarionet. Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Bassoons, 2 Horns. A major. (K. 622)

CHAMBER MUSIC.

QUINTETS FOR STRINGED INSTRUMENTS.

QUINTET for 2 Violins, 2 Violas and Violoncello. B flat major. (K. 174)

QUINTET for 2 Violins, 2 Violas and Violoncello. C minor. (K. 406)

QUINTET for 1 Violin, 2 Violas, 1 Horn, 1 Violoncello (or instead of the Horn a second Violoncello). E flat major. (K. 407)

QUINTET for 2 Violins, 2 Violas and Violoncello. C major. (K. 515)

QUINTET for 2 Violins, 2 Violas and Violoncello. G minor. (K. 516)

QUINTET for 1 Clarionet, 2 Violins, Viola, Violoncello. A major. (K. 581)

QUINTET for 2 Violins, 2 Violas, Violoncello. D major. (K. 593)

QUINTET for 2 Violins, 2 Violas, Violoncello. E flat major. (K. 614)

A SHORT SERENADE. Eine kleine Nachtmusik for 2 Violins, Viola, Violoncello, Double-Bass. G major. (K. 525)

**QUARTETS FOR STRINGED INSTRUMENTS (FOR 2 VIOLINS,
VIOLA AND VIOLONCELLO.)**

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|---|----------|
| QUARTET G major. | (K. 80) |
| QUARTET D major. | (K. 155) |
| QUARTET G major. | (K. 156) |
| QUARTET C major. | (K. 157) |
| QUARTET F major. | (K. 158) |
| QUARTET B flat major. | (K. 159) |
| QUARTET E flat major. | (K. 160) |
| QUARTET F major. | (K. 168) |
| QUARTET A major. | (K. 169) |
| QUARTET C major. | (K. 170) |
| QUARTET E flat major. | (K. 171) |
| QUARTET B flat major. | (K. 172) |
| QUARTET D minor. | (K. 173) |
| QUARTET G major. | (K. 387) |
| QUARTET D minor. | (K. 421) |
| QUARTET E flat major. | (K. 428) |
| QUARTET B flat major. | (K. 458) |
| QUARTET A major. | (K. 464) |
| QUARTET C major. | (K. 465) |
| QUARTET D major. | (K. 499) |
| QUARTET D major. | (K. 575) |
| QUARTET B flat major. | (K. 589) |
| QUARTET F major. | (K. 590) |
| DIVERTIMENTO D major. | (K. 136) |
| DIVERTIMENTO B flat major. | (K. 137) |
| DIVERTIMENTO F major. | (K. 138) |
| ADAGIO AND FUGUE C minor. | (K. 546) |
| QUARTET for Flute, Violin, Viola, Violoncello. D major. | (K. 285) |
| QUARTET for Flute, Violin, Viola, Violoncello. A major. | (K. 298) |
| QUARTET for Hautboy, Violin, Viola, Violoncello. F major. | (K. 370) |

DUOS AND TRIOS FOR STRINGED INSTRUMENTS.

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| Duo for Violin and Viola. G major. | (K. 423) |
| Duo for Violin and Viola. B flat major. | (K. 424) |
| Duo for 2 Violins. C major. | (K. 487) |
| DIVERTIMENTO for Violin, Viola and Violoncello. E flat major. | (K. 563) |

PIANOFORTE MUSIC.

FOR ONE, TWO, OR THREE PIANOS AND ORCHESTRA.

1. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. (K. 37)
2. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. (K. 39)
3. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets. D major. (K. 40)
4. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Flutes, 2 Horns. G major. (K. 41)
5. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Trumpets and Kettle-drums. D major. (K. 175)
6. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. B flat major. (K. 238)
7. CONCERTO for 3 Pianos. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. F major. (K. 242)
8. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. C major. (K. 246)
9. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. (K. 271)
10. CONCERTO for 2 Pianos. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. E flat major. (K. 365)
11. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Bassoons, 2 Horns. F major. (K. 413)
12. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. A major. (K. 414)
13. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns, 2 Bassoons, Trumpets and Kettle-drums. C major. (K. 415)
14. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass (2 Hautboys, 2 Horns ad libitum). C minor. (K. 449)
15. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. (K. 450)
16. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. D major. (K. 451)
17. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. G major. (K. 453)
18. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. (K. 456)

19. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. F major. (K. 459)
20. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. D minor. (K. 466)
21. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. C major. (K. 467)
22. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets and Kettle-drums. E flat major. (K. 482)
23. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Clarionets, 2 Bassoons, 2 Horns. A major. (K. 488)
24. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets, Kettle-drums. C minor. (K. 491)
25. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets and Kettle-drums. C major. (K. 503)
26. CONCERTO (Coronation-) for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns, 2 Trumpets and Kettle-drums ad libitum. D major. (K. 537)
27. CONCERTO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Bassoons, 2 Horns. B flat major. (K. 595)
28. CONCERT-RONDO for Piano. Accomp.: 2 Violins, Viola, Bass, 1 Flute, 2 Hautboys, 2 Horns, Trumpets and Kettle-drums. D major. (K. 382)

QUINTET, QUARTETS AND TRIOS FOR PIANO.

QUINTET for Piano, Hautboy, Clarionet, Horn and Bassoon. E flat major. (K. 452)

QUARTET for Piano, Violin, Viola and Violoncello. G minor. (K. 478)

QUARTET for Piano, Violin, Viola and Violoncello. E flat major. (K. 493)

TRIO for Piano, Violin and Violoncello. B flat major. (K. 254)

TRIO for Piano, Violin and Violoncello. D minor. (K. 442)

TRIO for Piano, Violin and Violoncello. G major. (K. 496)

TRIO (Kegelstatt-) for Piano, Clarionet and Viola. E flat major. (K. 498)

TRIO for Piano, Violin and Violoncello. B flat major. (K. 502)

TRIO for Piano, Violin and Violoncello. E major. (K. 542)

TRIO for Piano, Violin and Violoncello. C major. (K. 548)

TRIO for Piano, Violin and Violoncello. G major. (K. 564)

SONATAS AND VARIATIONS FOR PIANO AND VIOLIN.

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| SONATA. | C major. | (K. 6) | |
| SONATA. | D major. | (K. 7) | |
| SONATA. | B flat major. | (K. 8) | |
| SONATA. | G major. | (K. 9) | |
| SONATA. | B flat major. | (K. 10) | |
| SONATA. | G major. | (K. 11) | |
| SONATA. | A major. | (K. 12) | |
| SONATA. | F major. | (K. 13) | |
| SONATA. | C major. | (K. 14) | |
| SONATA. | B flat major. | (K. 15) | |
| SONATA. | E flat major. | (K. 26) | |
| SONATA. | G major. | (K. 27) | |
| SONATA. | C major. | (K. 28) | |
| SONATA. | D major. | (K. 29) | |
| SONATA. | F major. | (K. 30) | |
| SONATA. | B flat major. | (K. 31) | |
| SONATA. | F major. | (K. 55) | |
| SONATA. | C major. | (K. 56) | |
| SONATA. | F major. | (K. 57) | |
| SONATA. | E flat minor. | (K. 58) | |
| SONATA. | C minor. | (K. 59) | |
| SONATA. | E minor. | (K. 60) | |
| SONATA. | A major. | (K. 61) | |
| SONATA. | C major. | (K. 296) | |
| SONATA. | G major. | (K. 301) | |
| SONATA. | E flat major. | (K. 302) | |
| SONATA. | C major. | (K. 303) | |
| SONATA. | E minor. | (K. 304) | |
| SONATA. | A major. | (K. 305) | |
| SONATA. | D major. | (K. 306) | |
| ALLEGRO | OF A SONATA. | B flat major. | (K. 372) |
| SONATA. | F major. | (K. 376) | |
| SONATA. | F major. | (K. 377) | |
| SONATA. | B flat major. | (K. 378) | |
| SONATA. | G major. | (K. 379) | |
| SONATA. | E flat major. | (K. 380) | |
| SONATA. | A major. | (K. 402) | |
| SONATA. | C major. | (K. 403) | |
| SONATA. | C major. | (K. 404) | |
| SONATA. | B flat major. | (K. 454) | |
| SONATA. | E flat major. | (K. 481) | |
| SONATA. | A major. | (K. 526) | |
| SONATA. | F major. | (K. 547) | |

12 VARIATIONS on *La Bergère Silimène*. G major. (K. 359)
 6 VARIATIONS on *Hélas, j'ai perdu mon amant*. G minor. (K. 360)

PIANOFORTE-DUETS (FOR ONE AND TWO PIANOS).

SONATA. G major. (K. 357)
 SONATA. B flat major. (K. 358)
 SONATA. D major. (K. 381)
 SONATA. F major. (K. 497)
 SONATA. C major. (K. 521)
 ANDANTE WITH 5 VARIATIONS. G major. (K. 501)
 FUGUE for 2 Pianos. C minor. (K. 426)
 SONATA for 2 Pianos. D major. (K. 448)

SONATAS AND FANTASIAS FOR PIANO.

SONATA. C major. (K. 279)
 SONATA. F major. (K. 280)
 SONATA. B flat major. (K. 281)
 SONATA. E flat major. (K. 282)
 SONATA. G major. (K. 283)
 SONATA. D major. (K. 284)
 SONATA. C major. (K. 309)
 SONATA. A minor. (K. 310)
 SONATA. D major. (K. 311)
 SONATA. C major. (K. 330)
 SONATA. A major (Turkish March). (K. 331)
 SONATA. F major. (K. 332)
 SONATA. B flat major. (K. 333)
 SONATA. C minor. (K. 457)
 SONATA. C major. (K. 545)
 SONATA. B flat major. (K. 570)
 SONATA. D major. (K. 576)
 FANTASIA WITH A FUGUE. C major. (K. 394)
 FANTASIA. C minor. (K. 396)
 FANTASIA. D minor. (K. 397)
 FANTASIA. C minor. (K. 475)

VARIATIONS FOR PIANO.

8 VARIATIONS on an Allegretto. (K. 24)
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 9 VARIATIONS on *Lison dormait*. (K. 264)

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| 8 VARIATIONS on a March from <i>Mariages Samnites</i> by Grétry. | (K. 352) |
| 12 VARIATIONS on <i>La belle Françoise</i> . | (K. 353) |
| 12 VARIATIONS on <i>Je suis Lindor</i> . | (K. 354) |
| 5 VARIATIONS on <i>Salve tu Domine</i> by Paisiello. | (K. 398) |
| 10 VARIATIONS on <i>Unser dummer Pöbel meint</i> . | (K. 455) |
| 8 VARIATIONS on <i>Come un agnello</i> by Sarti. | (K. 460) |
| 12 VARIATIONS on an Allegretto. | (K. 500) |
| 9 VARIATIONS on a Minuet by Duport. | (K. 573) |
| 8 VARIATIONS on the Song: <i>Ein Weib ist das herrlichste Ding.</i> | (K. 613) |

MINOR PIECES FOR PIANO.

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| MINUET AND TRIO. G major. | (K. 1) |
| MINUET. F major. | (K. 2) |
| MINUET. F major. | (K. 4) |
| MINUET. F major. | (K. 5) |
| MINUET. D major. | (K. 94) |
| MINUET. D major. | (K. 355) |
| RONDO. D major. | (K. 485) |
| SHORT RONDO. F major. | (K. 494) |
| RONDO. A minor. | (K. 511) |
| (PIANOFORTE-SUITE) OVERTURE, ALLEMANDE, COURANTE, SARABANDE. | |
| C major. | (K. 399) |
| FUGUE. G minor. | (K. 401) |
| ALLEGRO. B flat major. | (K. 3) |
| ALLEGRO OF A SONATA. G minor. | (K. 312) |
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| SONATA for Organ, 2 Violins and Bass. B flat major. | (K. 68) |
| SONATA for Organ, 2 Violins and Bass. D major. | (K. 69) |
| SONATA for Organ (or Bass), and 2 Violins. D major. | (K. 144) |
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| SONATA for Organ, 2 Violins and Bass. B flat major. | (K. 212) |
| SONATA for Organ, 2 Violins and Bass. F major. | (K. 224) |
| SONATA for Organ, 2 Violins and Bass. D major. | (K. 225) |
| SONATA for Organ, 2 Violins and Bass. F major. | (K. 244) |
| SONATA for Organ, 2 Violins and Bass. D major. | (K. 245) |
| SONATA for Organ, 2 Violins and Bass. G major. | (K. 274) |

SONATA for Organ, 2 Violins, Violoncello, Bass, 2 Hautboys, Trumpets, Kettle-drums. C major. (K. 278)
SONATA for Organ, 2 Violins and Bass. C major. (K. 328)
SONATA for Organ, 2 Violins, Violoncello, Bass, 2 Hautboys, 2 Horns, Trumpets, Kettle-drums. C major. (K. 329)
SONATA for Organ, 2 Violins, Bass. C major. (K. 336)

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SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. D major. (K. 81)
SYMPHONY for 2 Violins, Viola, Bass, 2 Hautboys, 2 Trumpets. D major. (K. 95)
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MUSIC TO A PANTOMIME for 2 Violins, Viola, Bass (Fragment). (K. 446)

CONCERTO for Violin. Accomp.: 2 Violins, Viola, Bass, Flute, 2 Bassoons, 2 Hautboys, 2 Horns. E flat major. (K. 268)

✓ CONCERTO for Hautboy. Accomp.: 2 Violins, 2 Violas, Bass, 2 Clarionets, 2 Horns, 2 Bassoons. F major. (K. 293)

CONCERT-RONDO for Horn. Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns. E flat major. (K. 371)

CONCERTO for Piano and Violin with accompaniment of 2 Flutes, 2 Hautboys, 2 Horns, 2 Trumpets, Kettle-drums and Bass (Fragment). (Suppl. 56)

✓ QUINTET for 2 Violins, 2 Violas and Violoncello. B flat major. (K. 46)

✓ QUINTET for Clarionet, 2 Violins, Viola and Violoncello (Fragment). (Suppl. 91)

QUARTET for 2 Violins, Viola and Violoncello (Fragment). (Suppl. 72)

TRIO for 2 Violins and Bass. B flat major. (K. 266)

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Bass, 2 Hautboys, 2 Horns (Fragment). (K. 71)

ARIA for Soprano. "Der Liebe himmlisches Gefühl." With
Pianoforte accompaniment. (K. 119)

ARIA for Soprano. "Ah spiegarti." With Pianoforte accom-
paniment. (K. 178)

DUET for 2 Tenors. "Welch ängstliches Beben." Accomp.: 2
Violins, Viola, Bass, 1 Flute, 1 Hautboy, 1 Bassoon, 2 Horns
(Fragment). (K. 389)

ARIA for Bass Voice. "Männer suchen stets zu naschen."
Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns (Frag-
ment). (K. 433)

TRIO for Tenor and 2 Bass Voices. "Del gran regno delle Ama-
zoni." Accomp.: 2 Violins, Viola, Bass, 2 Hautboys, 2 Horns,
2 Bassoons (Fragment). (K. 484)

ARIA for Tenor. "Müsst' ich auch durch tausend Drachen."
Accomp.: 2 Violins, Viola, Bass, 1 Flute, 1 Hautboy, 1
Clarionet, 2 Horns, 2 Bassoons, Trumpets and Kettle-drums
(Fragment). (K. 435)

TRIO for 2 Sopranos and 1 Bass Voice. "Se lontan, ben mio, tu
sei." Accomp.: 2 Violins, Viola, Bass, 1 Flute, 1 Hautboy, 1
Clarionet, 2 Horns, 2 Bassoons, Trumpets and Kettle-drums
(Fragment). (K. 438)

ARIA for Soprano. "In te spero, o sposo amato." With Bass
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ARIA for Soprano. "Schon lacht der holde Frühling." Accomp.:
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Viola, Bass, 2 Flutes, 2 Horns. (K. 82)

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d. Doubtful.

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(s). MISSA BREVIS for 4 Voices, 2 Violins, Organ and Bass, 2 Horns *ad. lib.*

(s). MISSA DER SCHULMEISTER.

(l). MISERERE. 8 Numbers by Mozart. The rest by Holzbauer. Composed 1778 in Paris.

(u). KYRIE for 4 Voices, 2 Violins, 2 Violas, Bass, 2 Oboes, 2 Bassoons, 2 Horns, 2 Trumpets, Kettledrums.

(u). KYRIE for 4 Voices, 2 Violins, Basses, 2 Trumpets, Kettledrums, Organ Solo.

(u). KYRIE for 4 Voices, 2 Violins, Viola, Bass, 2 Oboes, 1 Bassoon.

(u). KYRIE for 4 Voices, 2 Violins, Viola, Bass, 2 Oboes, 2 Bassoons, 2 Trumpets and Kettledrums.

(u). KYRIE for 4 Voices, 2 Violins, Viola, Bass, 2 Trumpets, Kettledrums.

(u). KYRIE. D major. Allegro in fugue form.

(u). KYRIE for 4 Voices, 2 Violins, Viola, Bass, 2 Oboes, 2 Horns, Trumpets, Kettledrums.

(u). KYRIE for 4 Voices, 2 Violins, Viola, Bass, 2 Oboes, 2 Horns. D major.

(u). GLORIA for 4 Voices, Orchestra and Organ.

(u). PSALM "Memento Domine David;" for 4 Voices, 2 Violins, Bass. F major.

(u). PSALM "In te Domine Speravi," for Soprano, Alto, Tenor, Bass, without Accompaniment.

(u). SKETCH for a figured Chorale. 17 bars.

(u). THREE SKETCHES for Soprano, Alto, Tenor, Bass.

- (a). CHORUS, "Quis te comprehendat," for 4 Voices, Violin Solo, String Quartet, 2 Horns, Organ Solo. E flat major.
- (a). OFFERTORIUM, "Omni die dic Mariae," for Soprano or Tenor Solo, String Quartet, Organ. E flat major.
- (a). OFFERTORIUM, "O Deus ego te amo," for Soprano or Tenor Solo, String Quartet, Organ. A major.
- (a). SIX PSALMS for 4 Voices, String Quartet, 2 Trumpets, Kettledrums and Organ.
- (a). OFFERTORIUM, "Sancti et justi in Domino," for 4 Voices, String Quartet and Organ.
- (a). GRADUALE, "Laudate Dominum," for Soprano Solo with Chorus, String Quartet, 2 Clarionets, 2 Bassoons, Organ. F major.
- (a). OFFERTORIUM, "Adoratio tibi," for 4 Voices, String Quartet, 2 Oboes, 2 Horns, Trumpets, Kettledrums and Organ.
- (a). OFFERTORIUM, "Tremendum ac Vivificum," for 4 Voices, String Quartet, 2 Bassoons, 2 Horns, Organ Obbligato.
- (a). REGINA COELI for 4 Voices, String Quartet, 2 Oboes, 2 Bassoons, 2 Trumpets, Kettledrums, Organ.
- (a). OFFERTORIUM (Fuga), "Amavit eum Dominus," for 4 Voices, 2 Violins, Bass and Organ. D minor.
- (a). OFFERTORIUM, "In te Domine speravi," for Soprano, Organ Solo and Orchestra.
- (a). HYMNS for 4 Voices, "Preis dir Gottheit," "O fürchterlich tobend," "Gottheit, Gottheit, über Alle Mächtig."
- (d). RECIT. AND ARIA for Soprano, "Perchè t'arristi?"
- (s). REQUIEM BREVIS.
- (s). PIGNUS FUTURAE GLORIAE for 4 Voices, 2 Violins, Viola, 3 Trombones, Bass and Organ. 136 bars.
- (s). PIGNUS FUTURAE GLORIAE for 4 Voices, 2 Violins, Viola, 2 Oboes, 2 Horns, Bass and Organ. 210 bars.
- (s). MISERERE for 4 Voices, String Quartet, 2 Oboes, 2 Horns. 11 movements.
- (s). CANTO for 5 Voices, 2 Soprani, 2 Tenors and Bass.
- (s). DANKLIED, "Du bist's dem Ruhm und Ehre gebühret."
- (s). "Das Glück eines guten Gewissens."
- (s). "Vertrauen auf Gottes Vorsehung."
- (s). LIED, "Gott deine Güte reich so weit."
- (s). ABENDLIED.
- (s). "Versicherung der Gnade Gottes."
- (s). "Die Ehre Gottes in der Natur."
- (s). "Morgengesang."
- (s). "Gelassenheit."
- (s). "Geduld."

- (s). "Vom Worte Gottes."
- (s). "Prüfung am Abend."
- (s). "Preis des Schöpfers."
- (s). CANTATA for Prince Alois Liechtenstein, for 4 Voices and full Orchestra.
- (a). SACRED CANTATAS, Nos. 1, 2, 3, 4, 5, 6, 7.
- (l). MUSIC to Gemmingen's Melodrama "Semiramis."
- (u). A German Operetta.
- (l). ARIA, "Misero tu non sei." Composed 1770.
- (l). SCENA for the singer Tenducci with Accompaniments for Piano, Oboe, Horn and Bassoon.
- (u). SKETCH of a Soprano Aria. 64 bars.
- (u). STUDIES IN CANON for Soprano, Alto, Tenor, Bass. 20 bars.
- (s). ARIA for Bass, "Io ti lascio, cara, addio," with String Quartet Accompaniment.
- (l*). COMIC QUARTET, "Caro Mio Druck und Schluck," for Soprano, Tenors and Bass.
- (u). DUET for 2 Sopranos, "Ich nenne Dich ohn' es zu wissen."
- (u). DUET for 2 Sopranos, "Ach, was müssen wir erfahren?"
- (u). SINEDS DENIS, "Bardengesang auf Gibraltar." Recit.
- (u). SONG, "Einsam bin ich."
- (u). ARIA, "Dentro il mio petto."
- (s). MOTET BURLESQUE (Nocte dieque bibamus), for 2 Voices, Piano Accompaniment.
- (a). LIED, "An die Tugend," with Piano Accompaniment.
- (a). LIED, "An Tris," with Piano Accompaniment.
- (a). LIED, "Morgengesang," with Piano Accompaniment.
- (d). DIE NASE. Cradle Song for Solo with Piano Accompaniment.
- (d). DAS ANDENKEN. "Nimm dies kleine Angedenken."
- (d). FOUR-PART SONG, "D'Bäurin hat d'Katz verlorn."
- (s). Two CHORUSES for the play "Thamos" for 4 Voices and Piano Accompaniment.
- (s). SONGS with Piano Accompaniment: "Vergiss mein nicht"; "Phyllis an das Klavier"; "Das Mädchen und der Vogel"; "Minnas Augen"; "Eheliche gute Nacht"; "Eheliche gute Morgen"; "Selma"; "Heida, lustig ich bin Hans"; "Der erste Kuss"; "Die zu späte Ankunft der Mutter"; "Am Grabe meines Vaters"; "Minna"; "An die Natur"; "Lied der Freundschaft"; "Gegenliebe"; "Mailied" (Wilkommen, schöner lieber); "Spring Song" (Unsere Wiesen grünen wieder); "Mailied" (Wie herrlich leuchtet mir die Natur); "Mailied" (Freude jubelt, Liebe waltet); "Spring Song"

* Original lost, but a copy in the possession of Messrs. Breitkopf & Härtel.

(Der Frühling ist gekommen); "Aufmunterung zur Freude"; "Trinklied im Mai"; "Mailied" (Oder schöne Maienmond); "Spring Song" (Blick auf); "Cradle Song" for Solo, with Piano Accompaniment.

- (l). DOUBLE CANON for 6 Voices, "Lebet wohl, wir sehen uns wieder," "Heult noch gar wie alte Weiber."
- (l). CANON for 2 Voices, "Im Grab ist's finster."
- (d). THREE CANONS for 4 Voices.
- (d). CANON for 8 Voices.
- (d). CANON for 4 Voices (Katzengesang).
- (d). CANON for 2 Children's Voices.
- (d). CANON for 4 Children's Voices.
- (d). CANON for 5 Children's Voices.
- (s). STABAT MATER for 3 Voices in Canon.
- (s). CANON for 4 Voices.
- (s). CANON for 3 Voices, "O wunderschön ist Gottes Erde."
- (s). CANON for 3 Voices, "Die verdammten Heuraten."
- (s). CANON for 3 Voices, "O Schwestern traut dem."
- (s). CANON for 3 Voices, "Amor nicht, dem Bösewicht."
- (a). CANON for 2 Voices and Bass Accompaniment.
- (l). SYMPHONY composed for Le Gros.
- (u). SYMPHONY for 2 Violins, Viola, 'Cello, Bass, Flute, 2 Oboes, 2 Horns, Bassoon. E flat major. 97 bars.
- (u). SYMPHONY for 2 Violins, Viola, 'Cello, Bass, 2 Oboes, Bassoon, 2 Horns. D major. 83 bars.
- (u). SYMPHONY. G major. 10 bars.
- (d). SYMPHONY for String Quartet, 2 Oboes, 2 Horns.
- (d). SYMPHONY for String Quartet, 2 Oboes, 2 Horns, 2 Bassoons.
- (d). SYMPHONY for String Quartet, 2 Flutes, 2 Horns.
- (d). SYMPHONY for String Quartet, 2 Flutes, 2 Horns.
- (d). SYMPHONY for String Quartet, 2 Oboes, 2 Flutes, 2 Horns 2 Bassoons.
- (d). SYMPHONY for String Quartet, 2 Oboes, 2 Horns, 2 Bassoons.
- (d). FOUR SYMPHONIES. Instruments not indicated.
- (s). SYMPHONY for 2 Violins, Viola, Bass, Flute, 2 Oboes, 2 Bassoons, 2 Horns, Trumpets and Kettledrums.
- ✗(a). SINFONIA CONCERTANTE for 2 Violins, Alto, Bass, Flute, Oboe, 2 Clarionets, 2 Bassoon.
- ✗(l). BALLET MUSIC FOR PANTOMIME. "Les Petits riens" for 2 Violins, Viola, Bass, 2 Flutes, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets and Kettledrums.
- (d). DIVERTIMENTO for 8 Wind Instruments.
- ✗(d). DIVERTIMENTO for 2 Clarionets, 2 Oboes, 2 Bassoons, 2 Horns.

✓(d). DIVERTIMENTO for 4 Clarionets, 2 Oboes, 2 Bassoons, 2 Horns. E flat major.

✓(d). DIVERTIMENTO for 2 Clarionets, 2 Oboes, 2 Bassoons, 2 Horns. B major.

✓(d). DIVERTIMENTO for 2 Clarionets, 2 Oboes, 2 Bassoons, 2 Horns. E flat major.

(s). DIVERTIMENTO (Pastorale) for String Quartet and Corno Pastoriccio.

(a). THREE DUETS for 2 Flutes. Op. 74, Book 1, No. 1; *ditto*, Op. 74, Book 2, No. 1; *ditto*, Op. 75, Book 1, No. 1; *ditto*, Op. 75, Book 2, No. 1.

(a). THREE DUETS for 2 Clarionets. Op. 69, Book 1, No. 1; *ditto*, Op. 69, Book 2, No. 1; *ditto*, Op. 77, Book 1, No. 1; *ditto*, Op. 77, Book 2, No. 1.

(u). QUINTET for Clarinet, 2 Violins, Viola, Bass. A major. 89 bars.

✓(u). RONDO for Clarinet, 2 Violins, Viola, Bass. E flat major. 7 bars.

✗(u). QUINTET for Violin, Viola, Bass, Clarinet, Bassoon. Clarinet, Bassoon.

(u). ADAGIO for Harmonica, Flute, Oboe, Viola, Bass. C major.

✗(u). ADAGIO for Clarionets, 3 Bassoon. F major. 6 bars.

(u). ADAGIO for English Horn, 2 Violins, Bass. C major. 73 bars.

✗(u). ALLEGRO ASSAI for 2 Clarionets, 3 Bassoon. B major. 22 bars.

✓(u). ALLEGRO for 2 Oboes, 2 Horns, 2 Clarionets, 2 Bassoons. B major. 16 bars.

FRAGMENT OF A CONCERTO for Horn. E flat major. 35 bars.

FRAGMENT OF A CONCERTO for Horn with Accompaniment for 2 Violins, Viola, 2 Oboes, 2 Horns and Bass. 91 bars.

FRAGMENT OF A CONCERTO for Horn with Accompaniment for 2 Violins, Viola, 2 Oboes, 2 Horns and Bass. 17 bars.

✗(u). FRAGMENT OF A CONCERTO for Clarinet (?). 36 bars.

FRAGMENT presumably for an Opera with Violin, Viola, Oboe, Horns, Trumpets and Kettledrums, Bassoon, Bass. D minor. 64 bars.

✗(u). OVERTURE for 2 Violins, Viola, Bass, 2 Flutes, 2 Oboes, 2 Clarionets, 2 Bassoons, 2 Horns, 2 Trumpets and Kettledrums. E flat major.

(u). SINFONIA CONCERTANTE for 3 Instruments, Violin, Viola, Bass. Accompaniments Strings and Wind.

(u). RONDO for 2 Violins, Flute, Oboe, Bassoon, Horn, Bass. B major. 25 bars.

(u). RONDO for 2 Violins, Viola, 2 Horns, Bass. F major. 24 bars.

- ✓ (u). LITTLE PIECES for 2 Bassoon Horns or Clarionet and Bassoon.
- ✓ (u). THREE TERZETTI FACILI for 2 Violins and 'Cello. C, D, F.
- ✓ (a). FOUR ANDANTES arranged for 2 Violins, Alto, 'Cello, 2 Flutes, 2 Oboes, 2 Clarionets, 2 Horns, 2 Bassoons, Trumpet and Trombone.
- ✓ (a). PIECE D'HARMONIE for 2 Clarionets, 2 Oboes, 2 Bassoons, 2 Horns.
- ✓ (a). PIECE D'HARMONIE for 2 Clarionets, 2 Bassoons, 2 Horns.
- (a). RONDO per Flauto Traverso, accompanied by 2 Violins, 2 Oboes, 2 Horns, Alto and Bass.
- (u). MINUET for 2 Violins, 2 Oboes, 1 Bassoon, 2 Horns, Flauto Piccolo, Tambourine. A major. 11 bars.
- (u). BALLET MUSIC, "Le gelosie del Seraglio."
- (a). TWELVE MINUETS for 2 Violins and Bass.
- (a). TWELVE GERMAN DANCES for 2 Violins and Bass.
- (d). CONCERTO for Bassoon.
- (d). CONCERTO for Violin. Accompaniment Strings and Wind.
- (a). QUINTET for Flute, 2 Violins, Viola, 'Cello. Op. 108.
- (a). QUINTET for 2 Violins, 2 Violas, 'Cello. Op. 33.
- (a). GRAND QUINTET for 2 Violins, 2 Altos, 'Cello. Op. 39.
- (a). QUINTET for 2 Violins, 2 Violas, 'Cello. Op. 108.
- (a). QUINTET for 2 Violins, 2 Violas, 'Cello. Op. 109.
- (a). QUINTET for 1st and 2nd Violins, 2 Violas, 'Cello.
- (a). QUINTET for 2 Violins, 2 Violas, 'Cello. Allegro-Divertimento. Op. 287.
- (a). QUINTET for 2 Violins, 2 Violas, 'Cello. Adagio and Allegro from Serenade. Op. 361.
- (d). QUARTET for 2 Violins, Viola, 'Cello. B major.
- (d). QUARTET for 2 Violins, Viola, 'Cello. C major.
- (d). QUARTET for 2 Violins, Viola, 'Cello. A major.
- (d). QUARTET for 2 Violins, Viola, 'Cello. E flat major.
- (a). THREE QUARTETS for 2 Violins, Viola and 'Cello. Op. 32, No. 1.
- (a). THREE QUATUORS NOUVEAUX for 2 Violins, Alto, 'Cello. Op. 64, No. 1.
- (a). THREE QUATUORS for Flute, Violin, Alto, 'Cello. Op. 64, No. 1.
- (a). THREE QUATUORS for Flute, Violin, Alto, 'Cello. Op. 78, No. 1.
- (a). THREE QUATUORS for Flute, Violin, Alto, 'Cello. Op. 81, No. 1.
- (a). QUARTET for Flute, Violin, Viola, 'Cello.
- (a). VARIATIONS for Violin with Viola accompaniment.
- (a). TWELVE DUETS for 2 Violins.
- (a). THREE TRIOS for 2 Violins.

- (a). THREE TRIOS for Violin, Alto, 'Cello. Œuvre 1.
- (a). THREE TRIOS for Violin, Alto, 'Cello. Œuvre 2.
- (u). PIANOFORTE CONCERTO. First Movement. D major. 29 bars.
- (u). PIANOFORTE CONCERTO. D major. 21 bars.
- (u). PIANOFORTE CONCERTO. D major. 10 bars.
- (u). PIANOFORTE CONCERTO. C major. 37 bars.
- (u). PIANOFORTE CONCERTO. C major. 19 bars.
- (u). PIANOFORTE CONCERTO. D minor. 6 bars.
- (u). CADENZA for a Pianoforte Concerto.
- (u). RONDO for a Pianoforte Concerto. E flat major.
- (u). RONDO for a Pianoforte Concerto. A major. 23 bars.
- (u). RONDO for a Pianoforte Concerto. A major. 20 bars.
- (u). SOLO for Piano. C major. 10 bars.
- (u). TRIO for Violin, Viola, Bass. G major. 100 bars.
- (u). FUGUE for Violin, Viola, Bass. G major. 37 bars.
- Finished by Abbé Stadler.
- (u). ALLEGRETTO for 2 Violins, Viola, Bass. B major. 65 bars.
- (u). LARGHETTO for 2 Violins, Viola, Bass. C major. 16 bars.
- (u). ADAGIO for 2 Violins, Viola, Bass. F major. 8 bars.
- (u). RONDO for 2 Violins, Viola, Bass. B major. 10 bars.
- (u). RONDO for 2 Violins, Viola, Bass. F major. 16 bars.
- (u). QUARTET for 2 Violins, Viola, Bass. G minor. 24 bars.
- (u). MINUET for 2 Violins, Viola, Bass. B major. 9 bars.
- (u). FUGUE for 2 Violins, Viola, Bass. D minor. 11 bars.
- (u). FUGUE for 2 Violins, Viola, Bass. C major. 12 bars.
- (u). FUGATO with Cantus Firmus for 2 Violins, Viola, Bass. B minor. 15 bars. Finished by Simon Sechter.
- (u). QUINTET for 2 Violins, 2 Violas, Bass. A minor. 72 bars.
- (u). QUINTET for 2 Violins, 2 Violas, Bass. E flat major. 71 bars.
- (u). QUINTET for 2 Violins, 2 Violas, Bass. E flat major. 19 bars.
- (u). QUINTET for 2 Violins, 2 Violas, Bass. D major. 18 bars.
- (u). QUINTET for 2 Violins, 2 Violas, Bass. E minor. 74 bars.
- (u). ALLEGRO for 2 Violins, 2 Violas, Bass. G minor. 24 bars.
- (u). RONDO for 2 Violins, 2 Violas, Bass. G minor. 8 bars.
- (u). RONDO for 2 Violins, 2 Violas, Bass. F major. 10 bars.
- (u). TRIO for Piano, Violin, Bass. B major. 25 bars.
- (u). TRIO for Piano, Violin, Bass. G major. 19 bars.
- (u). TRIO for Piano, Violin, Bass. Middle movement missing.
- (u). QUARTET for Piano, Violin, Viola, Bass. E flat major. 11 bars.
- ✗(u). QUINTET for Piano, Oboe, Clarionet, Basset Horn and Bassoon. B major.
- (a). TRIO for Piano, Violin and 'Cello.
- (a). SONATA for Piano, Violin and 'Cello.
- (a). THREE TRIOS for Piano, with accompaniment for Violin and 'Cello.

- (u). SONATA for Piano and Violin. B major. 31 bars.
- (u). SONATA for Piano and Violin. A major. 34 bars.
- (u). SONATA for Piano and Violin. B major. Finished by an admirer.
- (u). SONATA for Piano and Violin. A major. 15 bars.
- (s). SONATA for Piano, Violin and 'Cello.
- (a). GRAND SONATA for Piano and Violin, Op. 29.
- (a). SONATA (Allegro and Adagio) for Piano duet.
- (a). FANTASIA for Piano duet.
- (a). GREAT FUGUE for Piano duet. D major.
- (u). GAVOTTA E MARCIA LUGUBRE for 4 hands.
- SONATA for 2 Pianos. (Fragment).
- (u). SONATA for 2 Pianos. B major. 15 bars.
- (u). ALLEGRO for 2 Pianos. C minor. 22 bars.
- (u). FUGUE for 2 Pianos. G major. 23 bars.
- (u). SONATA for Piano. F major. 7 bars.
- (u). SONATA for Piano. F major. 15 bars.
- (u). SONATA for Piano. B major. 19 bars.
- (u). FANTASIA for Piano. F minor. 14 bars.
- (l). THREE SONATAS for Piano.
- (d). THREE SONATAS for Piano.
- (s). SONATA for Piano. By A. Eberle.
- (a). SONATA for Piano.
- (a). SONATA for Piano. 4 movements.
- (d). VARIATIONS for Piano. 4 sets.
- (d). SEVEN VARIATIONS for Piano on an Air from Grétry's Opera, "Richard Cœur de Lion."
- (s). NINE VARIATIONS for Piano on the Andante in Mozart's Divertimento.
- (s). TWELVE VARIATIONS for Piano on an Andantino by Dittersdorf.
- (s). TWELVE VARIATIONS for Piano on an Air by Ign. Umlauf.
- (s). TEN VARIATIONS for Piano on an Allegretto by Sarti.
- (s). TEN VARIATIONS for Piano on "Malbrough s'en-va-t-en guerre."
- (a). VARIATIONS for Piano, from Clarinet Quintet.
- (u). ALLEGRO for Piano. F major. 16 bars.
- (u). ADAGIO for Piano. D minor. 4 bars.
- (u). ADAGIO for Piano. D minor. 9 bars.
- (u). ANDANTE for Piano. E flat major. 20 bars.
- (u). RONDO for Piano. F major. 33 bars.
- (u). AIR with Variations. C major. 16 bars.
- (u). FUGUE for Piano. C minor. 8 bars.
- (u). FUGUE for Piano. D minor. 16 bars.
- (u). FUGUE for Piano. G major. 26 bars.
- (u). FIRST MOVEMENT for a Pianoforte Concerto. D major, 29 bars.

- (u). COLLECTION OF SKETCHES.
- (u). SECOND COLLECTION.
- (d). ROMANCE for Piano.
- (d). SLOW WALTZ for Piano.
- (d). PASTORALE VARIEE for Piano.
- (s). CANON for Piano.
- (a). MARCHES for Piano from "Idomeneo."
- (a). RONDO for Piano.
- (a). RONDO TURC for Piano.
- (a). RONDO for Piano. G major.
- (a). GERMAN DANCE for Piano. B major.
- (a). ANDANTE for piano. (Rondo).
- (u). COMMENCEMENT OF A FUGUE for Soprano, Alto, Tenor and Bass. (No words).
- (u). ANDANTINO for Piano and 'Cello. G minor.
- (s). FOUR PART FUGUE.
- (a). FUGUE for Organ. G minor.

Köchel's Thematic Catalogue of Mozart's Works, new edition, extended by P. Graf von Waldersee, 1905, over 700 pages, will be found an indispensable volume to those wishing to follow up the subject of which it treats.

IMPORTANT FRESH INFORMATION AND RECENT DISCOVERIES.

Since the compilation of the preceding list of Mozart's works, the following interesting manuscripts have been disposed of in London, by auction, realising £31. July, 1907. Particulars from the catalogue are as follows.

"Mozart. Three autograph sketches. The first, a fragment of a fugue in E flat, is a fine specimen of the composer's handwriting. The date at which these 27 bars were written is not exactly known, but it is supposed to be somewhere about 1772. In the second edition (1905) of the Köchel Catalogue, edited by the late Count Waldersee, a copy of this fragment with completion by Sechter is mentioned, but the autograph is said to be unknown. The second and third sketches, each of 11 bars, consist of passages in canonic imitation; they are on the same page as the autograph sketch mentioned above and are therefore not noticed in Köchel."

The autograph manuscripts lately in the possession of Miss Plowden.

A number of original Mozart Manuscripts, including 10 Quartets, lately in the possession of Miss Plowden (see *Köchel's Catalogue*) have been presented to the British Museum. This is a most noteworthy gift, experts having placed their value at over £3,000.

* * *

MOZART'S SEVENTH CONCERTO FOR VIOLIN.

The Concerto is in D major and was completed by Mozart in July, 1777, while residing in Salzburg. It is considered probable that he left the manuscript in Paris, where it remained hidden until discovered fifty years later in the possession of the conductor, Habeneck, from whose custody, however, it again disappeared. While in the hands of Habeneck, a copy was made from it by Eugène Sauzay for his teacher and father-in-law, Baillot. Sauzay's son, Julien, refused all demands and entreaties from publishers for the loan of the copied work. In 1878 the Royal Berlin Library was enriched by the legacy of the Fuchs-Grasnickchen manuscripts from the Viennese collection of Aloys Fuchs. Amongst these were many autograph manuscripts and a number of copies of Mozart's works, including the Seventh Violin Concerto. Just then Professor Kopfermann had been appointed Keeper of Manuscripts to the Royal Library. Acting at first with extreme caution he is now able to vouch for the authenticity of the document. He has ascertained that the autograph copy of the Concerto had found its way from Habeneck in Paris to Germany and he has been able to compare the newly-found work with its existing copy in Paris. It was performed in Berlin on November 5 by Herr Anton Witek with the Philharmonic Orchestra, and Herr Henri Petri played it in Dresden on November 4 and London, November 16, at the Queen's Hall. Traces of the date of its origin are shown very clearly by the disposition and handling of the orchestra, which contains only 2 oboes and 2 horns besides the string quintet, in which the violoncello and double bass are represented by a single part, often doubled to support the viola. The first part is spoken of as brilliantly majestic, the Andante in G major is said to be lovely and the finale fresh and vivacious.

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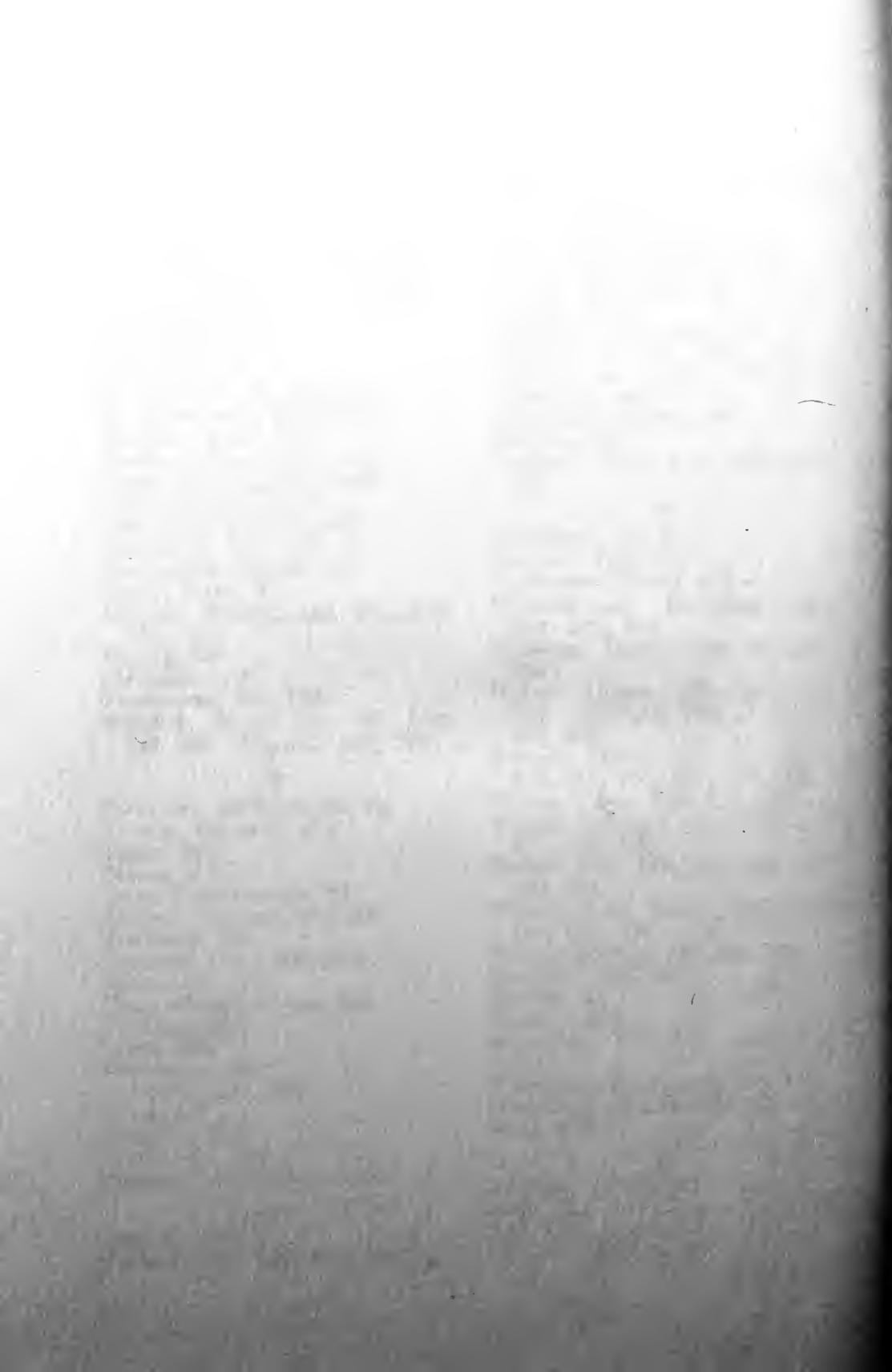
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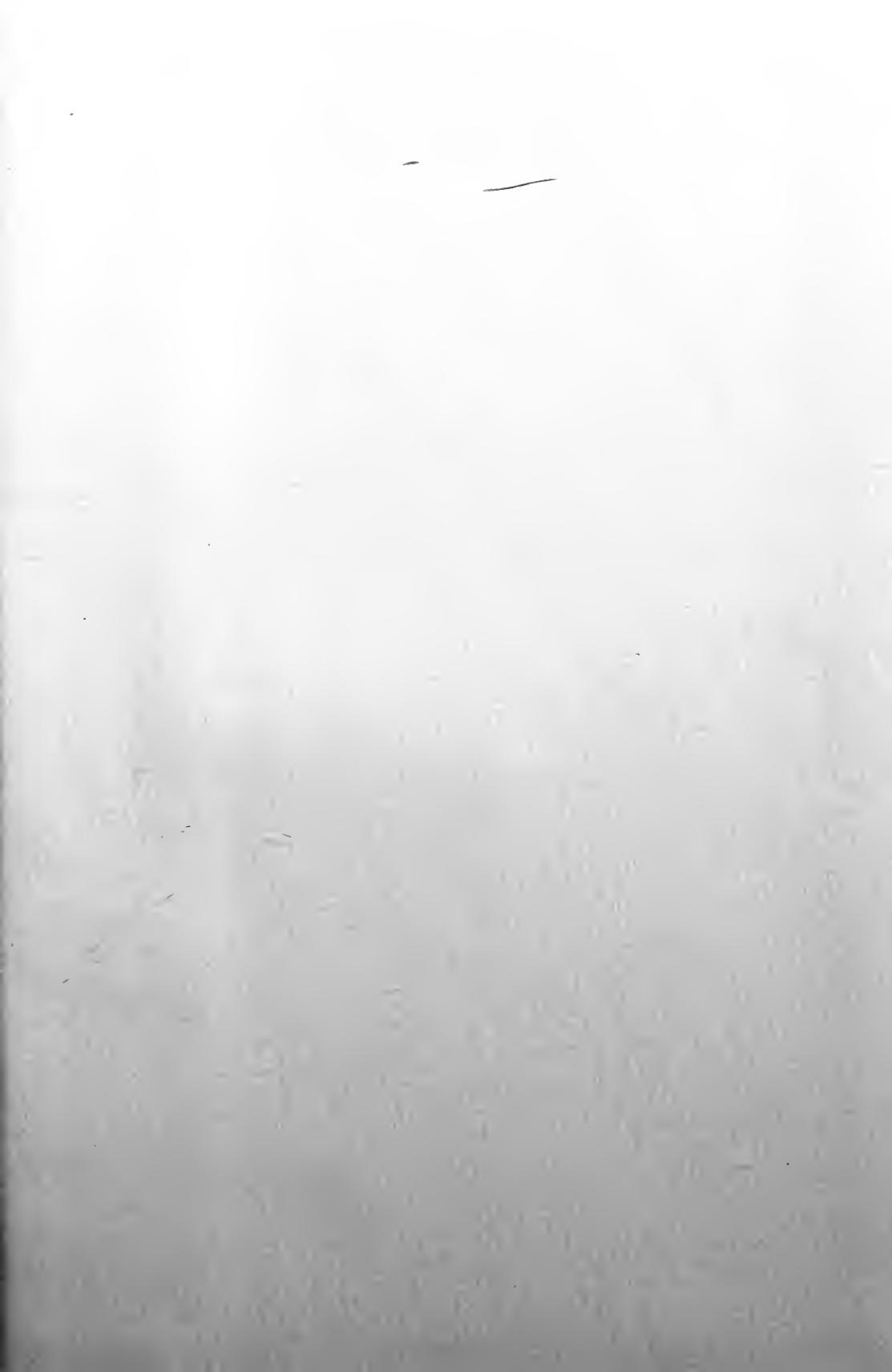
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